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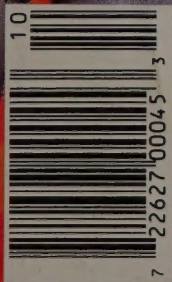
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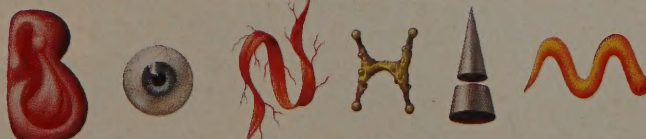


TRY THIS ON FOR SIZE.

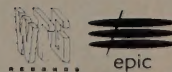
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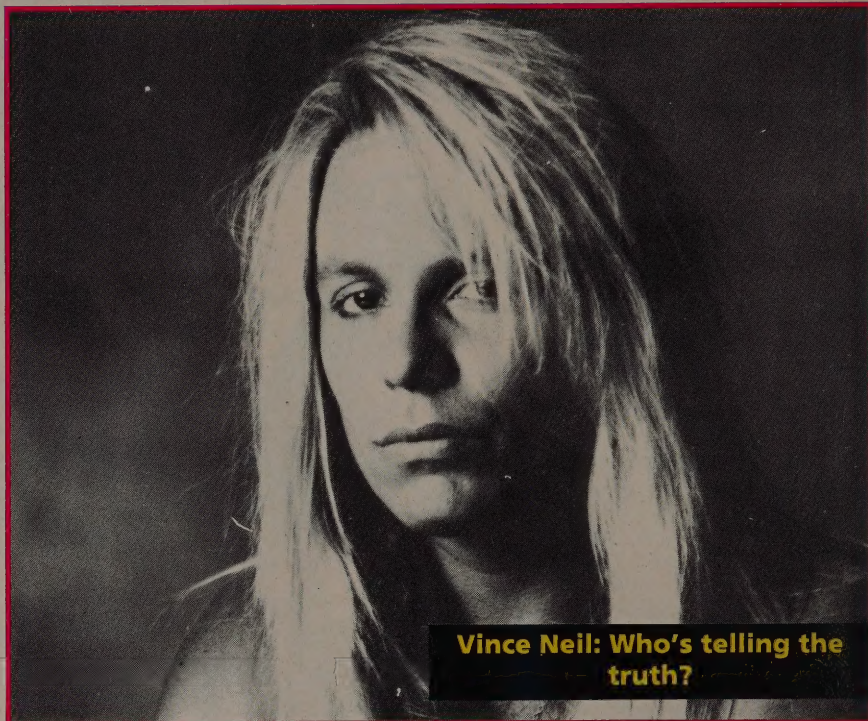
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Dear Motley Crue,

Hi! I just want to say how sorry I am about Vince's departure. I was shocked as all hell when I found out! At first I was furious. Now I'm confused. You see, I heard that Vince left on his own free will. Now I hear he was fired! Who am I supposed to believe? I love all you guys and can't pick sides. I won't. But I'd just like to know the truth about what really happened. I was watching MTV and saw a new video with Vince singing *You're Invited But your Friend Can't Come* and there were different guys backing him. My heart sank and my body felt numb. I guess it finally hit me that this is the way it's gonna be from now on. Vince will now be singing with a new band, doing his own concerts and stuff. I remember watching the movie **Ford Fairlane** and Vince's singing came up and I said, "Nope, it doesn't work with him singing with different people! That better NEVER happen to my men!" And now only a short two years later it happened.

Pam Guarino
North Tonawanda, NY



Vince Neil: Who's telling the truth?

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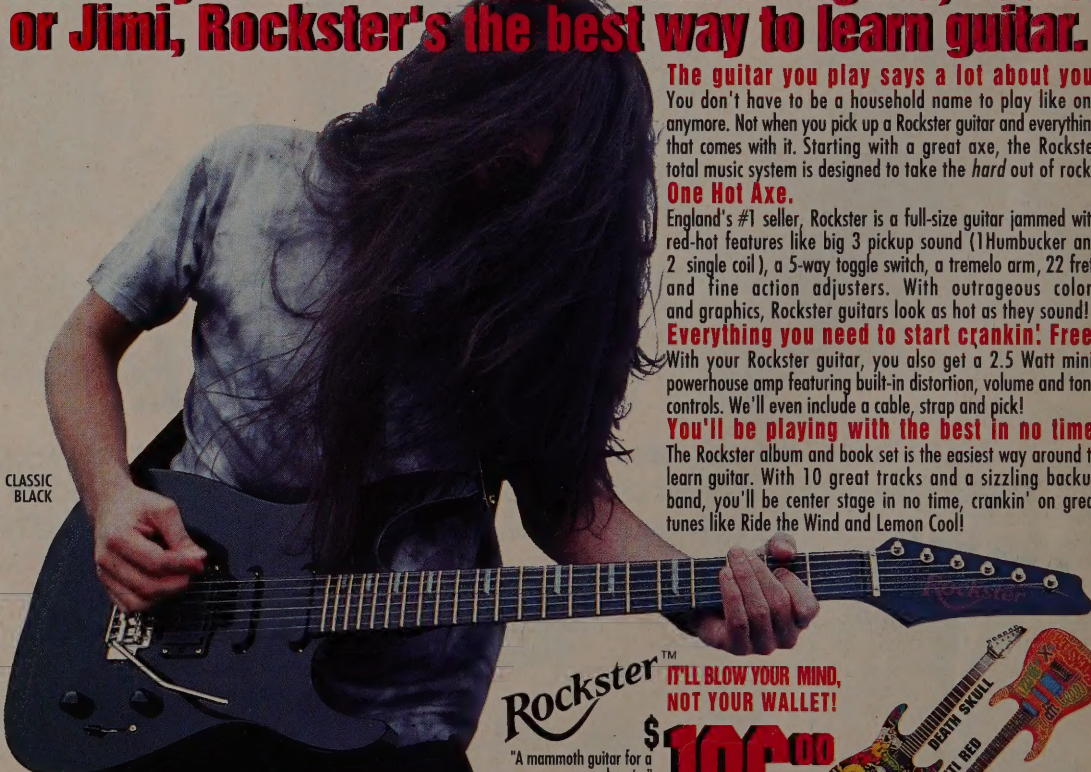
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I'm writing in support of Queensryche. Whereas most fans rave about their latest accomplishments—**Empire** and **Operation: mindcrime**, I would encourage them to check out their earlier efforts that have sealed Queensryche in the Heavy Metal Hall of Fame forever. In my opinion **Rage for Order** is simply the best album ever recorded. Songs like *The Killing Words*, *The Whisper* and *Nue Regel* will always be a testimony of the passionate music I have so long adored. Recently I had the pleasure to witness their **Building Empires** concert. Queensryche is the best. They inspire the mind, and bring a fierce resolution to the soul. Geoff Tate is an excellent performer; he could be an actor as well as a singer. **The mincrime** story possessed a theatrical flair, and I thought that was totally awesome. I would like to say to Geoff, Chris, Michael, Scott and Eddie—rock the 'Ryche! I'm with you all the way.

Hyrum Hammon
Salt Lake City, UT



Yngwie Malmsteen: Did we "dis" him?

This letter is for the **Hit Parader** staffer who did the June *Hit Or Miss* column. Why do you have to put down people? What you said about Yngwie Malmsteen was uncalled for. Saying "his songwriting is as barren as the Sahara desert." Have you ever listened to any of his albums? I know you have not because if you did, you would see that he is a great songwriter. Who are you to judge. You are always saying that Yngwie is coming of age. Why? Yngwie is the most mature artist around in conversation and his music. I'm not saying that Yngwie is for everyone, just for the mature rock and roller. So, **Hit Parader**, why don't you grow up, mature a little and go out and buy some of his albums and really listen to them. Then write a small paragraph in your magazine about his music. You just might surprise yourself.

Thanks,
Lori Summerall

I was a Skid Row fan until I read the article that Sebastian Bach doesn't like female

fans. Yes, maybe Skid Row's first album was brought by a lot of 12 year olds. But at least it got them on the charts and gave them a chance to fully establish themselves. Not all of us females into heavy metal are ballad rock bimbos who are only into the way bands look. Believe it or not, Sebastian, we like heavy stuff. Now though, Bas says that **Slave To The Grind** is a man's album, unlike *Youth Gone Wild* which had three ballads and only a couple of heavy songs. Well, Skid Row's no Metallica. All I can say is Bas, get off your high horse and don't drag down me or the rest of your band with you. Just grow up or you'll lose your fans.

Jewle

Why do you think **Hit Parader's** a heavy metal magazine? It's not, because if it was a heavy metal mag, it would have Slayer, Sepultura, Prong, Suicidal Tendencies, Primus, etc. This is a rock magazine. It's not even a rock magazine. It's a glamour magazine. Don't put groups like Motley Crue, Mr. Big, Poison, Skid Row, Guns N' Roses, Metallica, etc. because they are not heavy metal. They are not rock. They are glamour. People don't know what heavy metal is like with Metallica. Most people didn't even know who they were until their new album came out.

Erin Williams
Riverside, CA



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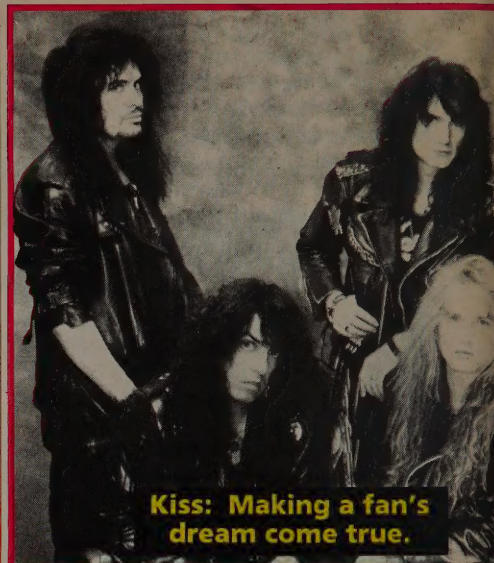
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I'd like to answer a letter that appeared in your June issue where this true Kiss fan wrote that "Us Kiss fans don't think it's right our of respect to Eric Carr, to have a guy like Eric Singer take his place." Who are you to assume all Kiss fans think like you? I happened to worship Eric Carr. I know that it's Gene's, Paul's and Bruce's intention to make **Revenge** the best possible LP as a memorial to Eric Carr. Eric Singer happens to be a great guy. If you knew him personally, you'd have to shut up because he has what it takes. I wonder how Gene, Paul and Bruce felt after they read your letter. If you were a true Kiss fan, you'd think twice before writing all that junk.

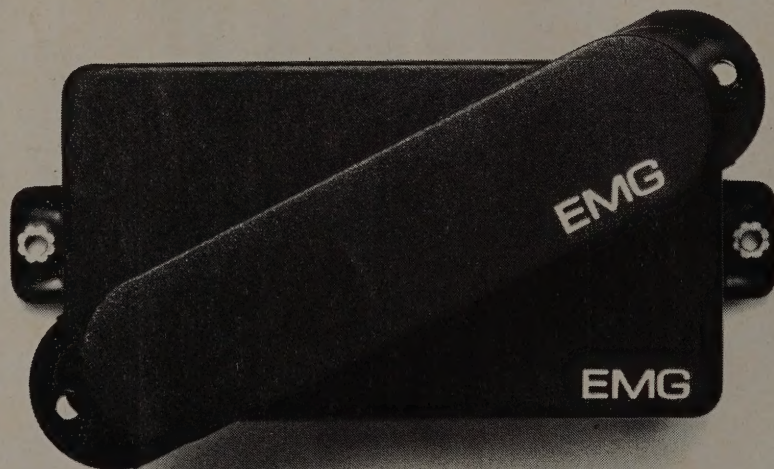
A dedicated Kiss fan who speaks for himself, not everybody!!

Ottawa, Canada

I had the greatest day of my life April 23. I've worshipped Kiss since the fourth grade and have compiled one of the largest collections of their memorabilia. I finally met them. I arrived at the Stone, the first club scheduled on their club tour at 8 am, to be first on line. The next thing I knew I was helping the road crew unload the truck and set up the stage. Seven hours later we had the majority of the work done. Soon we were finished and then Kiss came in to do soundcheck. I got their autographs, handshakes, even a pair of drumsticks from Eric Singer. They did the soundcheck and then left for the hotel. I hung around and ended up right at the front of the stage for the show. Kiss kicked ass! They did *Unholy*, *Take It Off* and *God Gave Rock And Roll To You* off the new album, as well as old classics such as *Parasite*, *100,000 Years*, *Calling Dr. Love* and *Firehouse*. It's an experience you have to have when Kiss rocks in a club. There are no holds barred. I just want to say thank you, Kiss for making a long time and number One fan's dream come true. You guys are the greatest.

Criss Barber
So. Lake Tahoe, CA

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THE INFORMATION CENTER

Ozzy Osbourne has returned to the recording studio to lay down three new tracks that are destined to appear on an upcoming live album called **No More Tours**. Originally, Osbourne had no intention of reentering the studio with his current band (guitarist Zakk Wylde, drummer Randy Castillo and bassist Michael Inez), but the unit wrote a couple of new songs that Ozzy felt captured a special energy. "If I didn't think there was something very worthwhile about these songs, you know I wouldn't have bothered recording them," Ozzy said.

Guns N' Roses' controversial main man, Axl Rose has apparently fully recovered from the condition that forced the band to cancel a date on their European tour last June. At that time it was said that Axl was suffering from exhaustion—though some insiders speculated that it was really a mild nervous breakdown. Whatever the cause, a few days of rest got Axl back on his feet, though those around him are carefully monitoring his actions, trying to avoid a recurrence of whatever caused his delicate conditions.

Speaking of Guns N' Roses—or at least ex-members of G N' R former band guitarist Izzy Stradlin has finished recording his first album away from the band. Expect the new disc to be released on Geffen Records (the home of G N' R) in the near future. By the way, Stradlin's new outfit is being managed by Alan Niven, the Top Gunners former manager, who had a rather messy breakup with the band last year. Niven recently answered charges that Stradlin was difficult and had no interest in touring by stating, "I can assure you that Izzy is wonderful to work with, and that he loves being on the road."

The Cult were recently sued by the family of the 11-year-old Indian boy who appears on the cover of their **Ceremony** LP. The suit was issued on the grounds that the Cult had used the photo without authorization. Band leader Ian Astbury retorted by stating

that all necessary clearance forms had been acquired by the photographer from whom the band licensed the photo. "We know that the papers were signed," Astbury stated. "But really, I don't understand why this is all taking place. It seems rather silly to me."

TIDBITS AND ASIDES: Has vocalist Ray Gillen been fired Badlands?... Is Poison thinking of calling their next LP **Native Tongue**?... Is Aerosmith working on a few special tricks for their new album?

OZZY OSBOURNE



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MIKE MUIR



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SUICIDAL TENDENCIES

ROOTS

BY RYAN DEWITT

Each month, Hit Parader sojourns back in time with a rock and roll celebrity to learn about his formative years. This issue's time traveler is Iron Maiden's founder/bassist Steve Harris.

Iron Maiden's Steve Harris has come a long way over the last 14 years. Back in the early days, Harris knew he was fighting an uphill battle. With the original version of Iron Maiden (featuring vocalist Paul Di'Anno, guitarists Dennis Stratton and Dave Murray and drummer Clive Burr) the short, dark haired bassist had to battle against both the disco and punk scenes that were dominating the London music scene at the time. Heavy metal was considered some sort of dinosaur by the ever-hip British rock press, and any band attempting to resurrect such a dated form of music seemed destined for instant oblivion.

"It was difficult back then," Harris said. "But we didn't really care. We had grown up listening to the classic British rock bands like Led Zeppelin and Deep Purple, and for us that kind of music was never something to be considered 'in' or 'not in.' There was much more to it than that. But the music scene around London at that time certainly didn't encourage young bands who were playing that sort of music. The club situation was horrible. There just weren't that many places to play."

Luckily for Harris and Maiden, they caught a few breaks around London, and before they knew it they were spearheading hard rock's renaissance as charter members of a movement that came to be known as the New Wave Of British Heavy Metal. Maiden, along with well-known rockers like Def Leppard and Saxon, and less famous bands like Diamond Head, Jaguar and Samson (which sported a vocalist named Bruce Bruce, who as Bruce Dickinson would soon play a major role in Maiden's rise to fame) helped give the metal form a much needed kick in the pants, in the process launching themselves to international superstardom.

"I don't think any of us really expected things to take off as they did," he said. "We certainly hoped that they

IRON MAIDEN'S STEVE HARRIS



PHOTO: JOHANSSON/MALLUK

Steve Harris: "I don't think any of us expected things to take off as they did."

would, but I've often thought back on how lucky we were to be where we were, when we were. Those were among the most exciting times of my life."

Soon after the band's initial albums were released, Iron Maiden began a series of personnel shifts which first saw the likes of guitarist Adrian Smith and the aforementioned Dickinson come aboard, eventually to be joined by drummer Nicko McBrain and, finally, guitarist Janick Gers. Their popularity throughout Europe continued to escalate, and slowly but surely fans on this side of the Atlantic began to catch on. Ironically, as Harris remembers, at one time the band had to play almost two entirely different live sets—one for Europe and one for America.

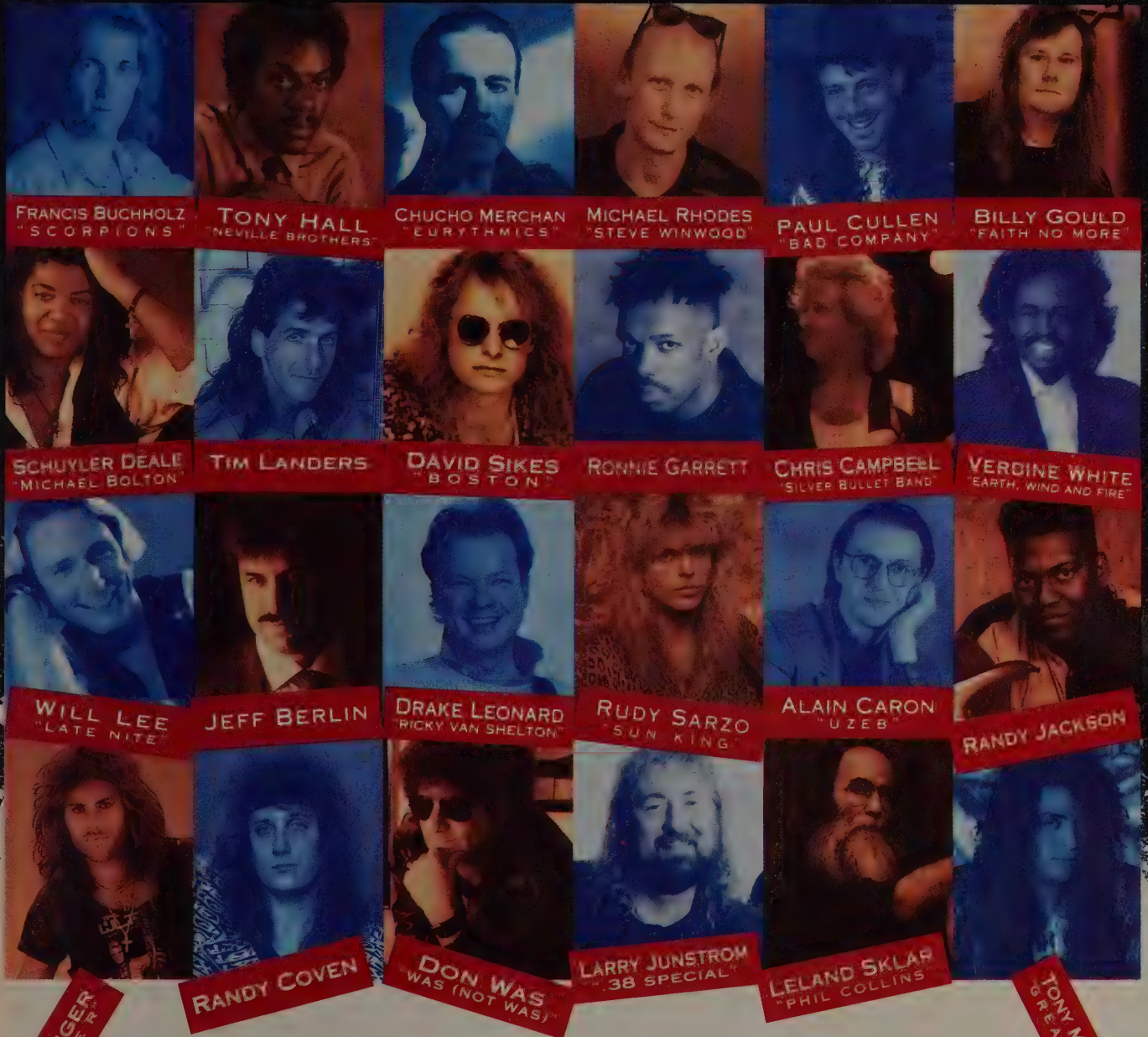
"We had different songs that were popular," he said. "Europe got into Iron Maiden first, so songs like *Charlotte The Harlot* were very popular there. But in America, those early songs just weren't well known. Some of that still holds true today. We feel an obligation to play some of the very early material for the fans who've been with us all these years."

Certainly today, Maiden's huge international following is happy to hear anything the band wishes to play. It's been over two years since we last heard and saw the Maiden Metal Machine. But now, with the release of their latest, **Fear Of The Dark**, it seems like Iron Maiden has come full circle. At a time when many of the bands that they served to influence have surpassed them in terms of both popularity and musical power, Harris and company have come back with a vengeance; it's as if they're out to reclaim the metal crown they feel may have been prematurely removed from their collective heads. Judging by the initial response the album is receiving, they may well get their wish.

"I don't think we really set out to prove anything with this album," he said. "We realized that technology has improved, and that we had to take advantage of it. So this album does sound better than anything we've done before. There's also a dark intensity to the music, the album cover, and everything else that harkens back to the early days. We're proud of that—and we're proud of everything we've accomplished."

PEAVEY BASS

NAME DROPPING IS ONLY PART OF THE PICTURE



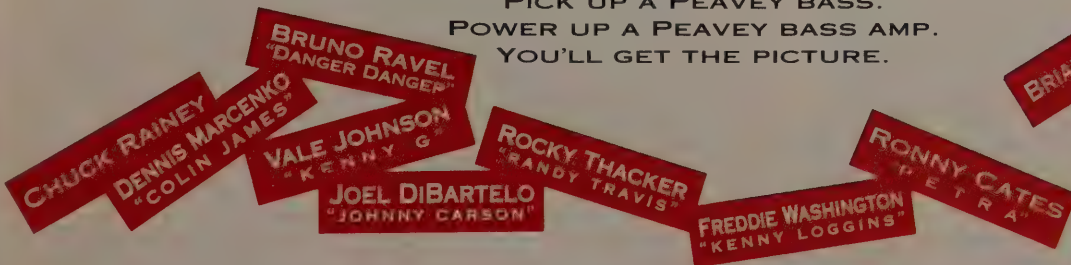
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High Stylin'

BY JODI SUMMERS

THE STARS SPEAK OUT!

After a recent visit to church with the members of a well known European rock band, where the guitarist decided he didn't want to have a photo taken there because it's sacrilegious, we got the idea of asking rockers around the world, Are you or have you ever been religious?

I chose my religion. My parents were very lenient. They said I could chose whatever religion I wanted and not be brought up any particular way. They didn't want me to be judgmental toward other religions, because that is exactly what religion is not supposed to be. I think that you're your own temple.

Mark Slaughter
Slaughter

The only kind of religious upbringing I had was when I went to a Catholic school. You can't force religion on somebody, it just makes them disregard it that much more. But hey, I like God, we speak often.

Billy Bang
Shooting Gallery

My parents are Catholic. I've never been one to go to church a lot, but I'm really into religion.

Ray Gillen
Badlands

Call me a new age kind of guy. I have a very in-depth background on standard religion and occultism because I've had it from both sides. One of my uncles was a minister and so was my dad. My dad got out of it before I was born. My mom was very metaphysical, so I've got my collection of crystals and all that too.

Kip Winger
Winger

I was brought up in this fully religious, very strict holy-roller Pentecostal country church. I watched my father speak in tongues and people interpret it. I watching him sing in perfect Japanese — and my dad doesn't know Japanese — and sing every note right on key with his eyes closed, driving 100 miles an hour down the freeway and not hitting a car. I've seen people with no eyes read. It was very strange, but nothing like that ever happened to me.

Axl Rose
Guns N' Roses

I've always been religious. I was brought up by parents who were about as Catholic as you could get, but they never forced Catholicism on me. I definitely believe in God, but I seem to be able to find pros and cons with just about every religion there is. But I definitely believe in God and the whole idea of God. So I am whatever that makes me... maybe a neo-Catholic.

Jani Lane
Warrant

the hugest fear ever. I'd like to have some answers.

James Hetfield
Metallica

I have spirituality and a great relationship with my higher power. I have no need whatsoever for anything other than my relationship with my god, everything else comes after that.

Dave Mustaine
Megadeth

That's how I was brought up, an alter boy, a Catholic kid. I believe in respect. Ace Frehley sent flowers and came to my mother's funeral when she died. The other two, I do not see and I do not talk to. I think it's because my feelings were hurt because they didn't acknowledge my mother's death.

Peter Criss
Criss



Axl Rose: "I've seen people with no eyes read."

I've always been religious, not in a Christian sense, but more in a spiritual sense, in a sensitive way, I've never really been part of the regular perception of what's normal.

Ian Astbury
The Cult

I believe that how religion came about was people were kind of freaked out by why we are here. It eases people's minds a lot, like why we're here and what happens in the end. I'd like to know some answers at the end of this thing. The fear of the unknown is like

I do believe in God, but I don't believe in the hypocrisy of going to church and giving your money away so they can build another wing. What is that doing? If they're so holy, why don't they take that money and give it to the homeless? I'm, by no means, a Satanist, I hate that. When I talk to God, I see him as the coolest person that could ever be. Sometimes your whole mind will get blocked up with a bunch of stuff and you're just like, "Dude, help me out with this one." That's what I do.

Rachel Bolan
Skid Row

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CAUGHT IN THE ACT

BY ROB
ANDREWS

SKID ROW

Skid Row's Sebastian Bach is a friendly guy. It's hard to find ol' Bas without a smile on his face and a loud hello coming from his ever-moving mouth. But right before show time these days is not the best time to see Bas' friendly side. In fact, one could say that the tall, lanky vocalist gets downright edgy as show-time approaches. Backstage before Skid Row is scheduled to hit the stage, Bach's dressing room door is usually closed as he gets himself psyched for the intense two hour show that the band puts on each and every night.

"We really want to give the kids something to remember," Bach had said a little earlier in the day, when his normal good-natured attitude was still very much in evidence. "The guys in this band grew up with bands like Kiss who put on these great stage shows that really blew everyone else away. I think a lot of bands have gotten away from that in recent years, maybe because it just costs too much. Well, we're using enough pyro to sing the front row! We've got the lights, the amps and the stage tricks. We want this to be the best live show these fans have ever seen."

True to his word, the moment Bas and the rest of the boys—guitarists Scotti Hill and Dave "Snake" Sabo, bassist Rachel Bolan and drummer Rob Affuso—hit the stage it was obvious that this was gonna be a show to remember. As soon as the opening notes of the show opener *Slave To The Grind* started rockin' the arena, lights danced, pyro exploded and Bas started doing his thing. It was sheer rock and roll excitement; in fact it was so intense that some in the crowd seemed surprised and a bit overwhelmed by the ferocity of the band's attack. This certainly wasn't the MTV pretty boy band that presented *I Remember You*. This was a heavy metal unit that seemed intent on keeping the pedal to the metal throughout their lengthy show.

"Hey, we expect to be up here for more than two hours," Bas told the crowd two songs into the set. Few, if

any, believed him, with everyone being more accustomed to the tightly programmed 90 minute sets that seem to be standard these days. But once again Mr. Bach proved to be a man of his word as the Skids kept cranking until virtually every song from their two platinum selling albums had been played with more potency than was even hinted at on disc. With Hill and Sabo issuing salvo after salvo of guitar thunder, and Bolan and Affuso providing the rock-steady bottom of the band's sound, Skid Row rocked like a well-oiled machine. But it was the charismatic Sebastian that was the

only too happy to tell everyone where the band's supposedly "private" party was being held, and one couldn't help but get the impression that he would be honestly disappointed if each and every person there didn't at least make an honest effort to make it to the party.

"Hey, I told everyone in the arena where the party was gonna be during the show," he said. "So why shouldn't I tell the friends we have backstage? These are all friends of ours, and I hope they do make it to the party."

"I can't believe how nice everyone in the band is," one giggling girl said as she



Sebastian Bach: "We really want to give the kids something to remember."

evening's unquestioned star. With his sexy stage gyrations, charismatic smile and powerful vocal delivery he proved to be the glue that held the evening's varied components together. To put it simply, this is one pretty boy who ain't afraid to get his hands dirty.

After the show, as a crowd of well wishers turned the band's backstage area into something resembling a New York City subway car at rush hour, Bas' friendly demeanor had returned. He was

waited patiently backstage. "I've already met Scotti and Sebastian, and I want to say hi to everyone else. I love Skid Row because they really care about their fans. You could just sense that when they were on stage. I've been to a lot of shows recently where the band went on and it seemed like they went through the motions. Not these guys. I thought they were gonna drop from how hard they were working. All I know is that every band should act and play like Skid Row."

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PICK HIT

BY ANDY SECHER

"We have a lot of different influences that show up in our music."

The Electric Love Hogs strode into Montreal's Hard Rock Cafe with a look of bemused wonderment on their faces. Yeah, these West Coast rockers had been in other Hard Rocks before, but according to bassist Kelly Lemieux, this was the first time that they had ever been recognized as they entered. As they stood surrounded by the walls of rock memorabilia, it was as if Lemieux, vocalist John Feldmann, guitarists Donny Compton and David Torres Kushner and drummer Bobby Fernandez felt that they had finally achieved some degree of notoriety. "Hey did you see that guitar autographed by Kiss?" Lemieux asked. "Kiss? They suck!" answered Feldmann, the short-haired, baseball-cap-wearing frontman who admits to being influenced far more by reggae and punk than by "conventional" rock and roll.

"That's a big part of our sound," he explained. "What makes us a little different is that we have a lot of different influences that show up in our music. Kelly might be into Kiss, and I know that Donny's into Hendrix and Metallica. I grew up on punk music and then got into reggae. They're all in our music. We're a total democracy when it comes to songwriting. Everyone's ideas are used equally, and that adds to the uncontrollable energy which is what we're all about."

That "uncontrollable energy" is very apparent on every song contained on the group's self-titled debut album. From the opening chords of *Tribal Monkey* (about "goin' to the zoo and seeing the chimps throw their own crap around"), to the self-explanatory *Pud*, it's clear that this is a band that rocks with power, passion and an unquestioned sense of humor. Let's face it, any band that calls itself the Electric Love Hogs can't take themselves too seriously.

"We like to tell different people different stories about how we got our

name," Feldmann said. "I think the truth is that it just came about as kind of a knock on all those bands we saw on the Sunset Strip in L.A. who had the words 'Electric' and 'Love' as part of their names. But sometimes I just say we named ourselves after Bobby's private parts. You can believe what you like."

The Hogs' unusual attitude towards the world of rock and roll began to take form in San Diego almost a decade ago when Feldmann and Compton met as kids. By their mid-teens they had hooked up with Fernandez and Lemieux and soon after that they began gigging around the Southern California area. With the addition of Kushner a year later, the band felt ready to move north to L.A. to take their shot on the always competitive Sunset Strip scene.

with. Actually, we got a lot of support from a lot of people along the way. I think the fact that we're a little different than most of the bands out there made us really stand out."

Standing out from the crowd is easy when you've got the musical, ethnic and personality mix of the Hogs. On stage their uniqueness is even more apparent, with Feldmann's rock-cum-rap swagger playing counterpoint to Campion's slick metal guitar work. Somehow, however, it all comes together, marking The Electric Love Hogs as potential leaders of rock's next generation. This is a band that may be the lineal descendants of the West Coast metal scene of the '80s, but in their minds they're



The Electric Love Hogs: "We don't believe that music should have barriers."

Their distinctive approach soon attracted a large and vociferous following that included Motley Crue's Tommy Lee. In fact, after the band landed their record deal, it was Lee who stepped forward with the offer to help the Hogs produce some of their debut disc.

"Yeah, Tommy was great," Lemieux said. "He did two songs with us, *Sittin' Pretty* and *Just Another Day*. He got into the different influences we had in the band, so he was perfect for us to work

as far away from that mousse abuse brigade as can possibly be.

"There's nothing about that scene that we relate to," Feldmann said. "We don't believe that music should have barriers. You want to throw a reggae break into a metal song, do it! If you want to rap in a rock song, do it! We're just a bunch of guys who like having a good time. We don't take any of this that seriously. If it sounds like fun, we'll do it. If it sounds good, that's almost a bonus."

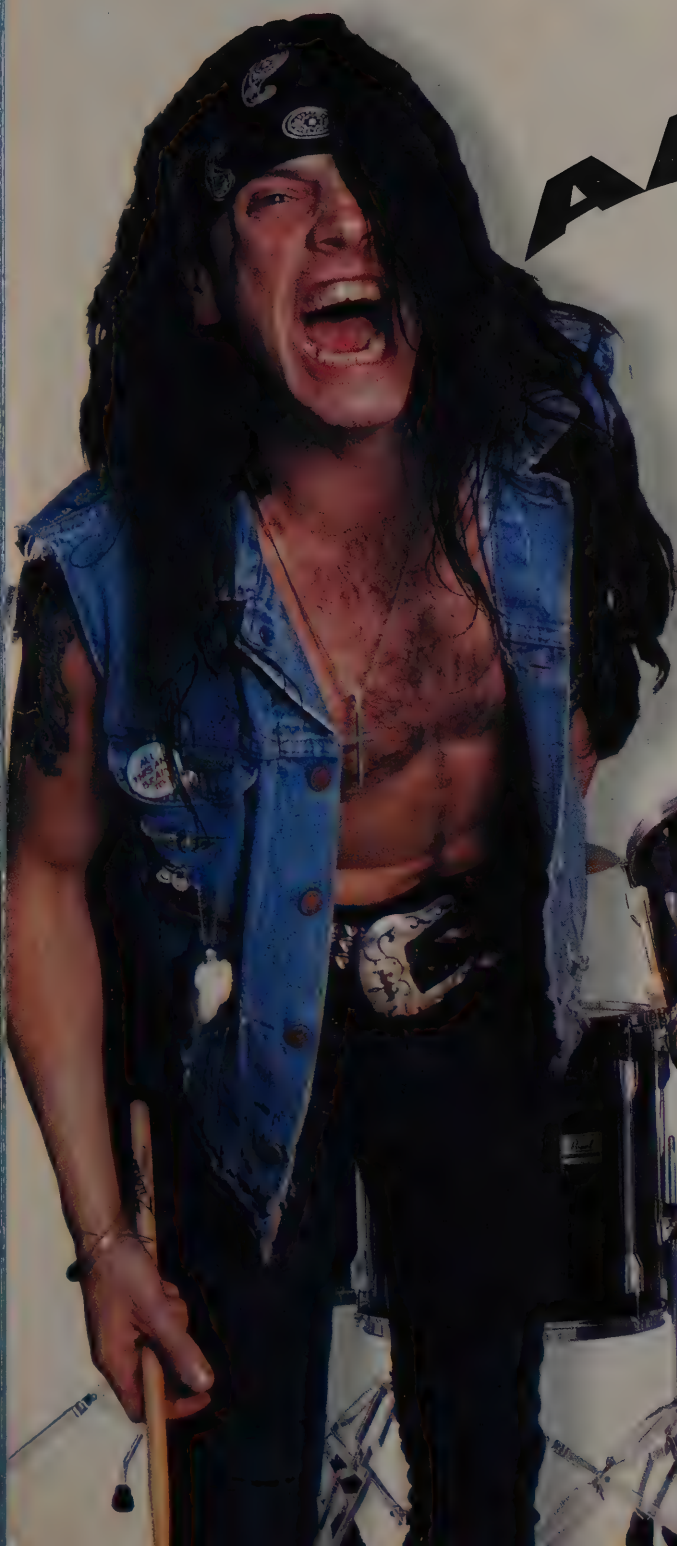
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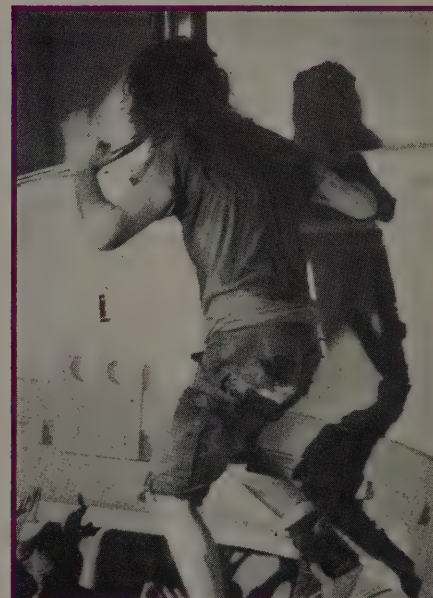
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HEAVY METAL HAPPENINGS

Aerosmith have neared completion on their still-untitled new album. According to sources on the scene, the band's new music is a bit of a departure from what long-time fans might expect, though no one will have trouble instantly identifying Steven Tyler's trademark yelp. "We always try to come up with something a little new and exciting," bassist Tom Hamilton said. "What's the point of just doing the same thing over and over. But on the other hand, we know the kind of music we like, and that hasn't changed."

Pearl Jam's Eddie Vedder has been hearing some heat from folks at the band's record label about his habit of jumping from stages and club balconies on top of adoring fans. With the band's latest album, **Ten**, fast approaching platinum, label forces are trying to get Vedder to cool it in terms of death-defying leaps. After all, he's too valuable a property to risk serious injury. Vedder's response? Well, he's still jumping, and the label's still sweating.



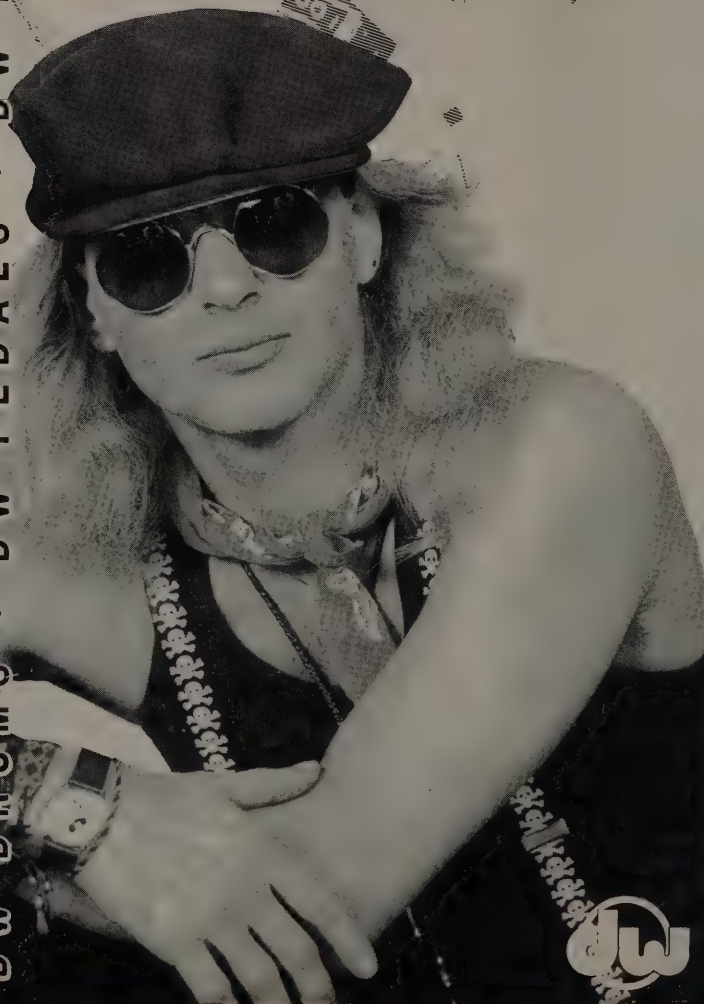
Pearl Jam's Eddie Vedder in mid-jump: Will he stop his death-defying leaps?

Judas Priest's Rob Halford recently spoke out about the rumors that he had AIDS. "I am happy to disclose to all that this rumor is just that; meaning I have neither the virus nor the disease," he said. "However, I will take this opportunity to remind the metal audience that the contraction of the AIDS virus can happen to each and every one of you if you choose not to think sensibly before performing."

Anthrax, featuring new vocalist John Bush, are about to enter the recording studio to begin work on their new

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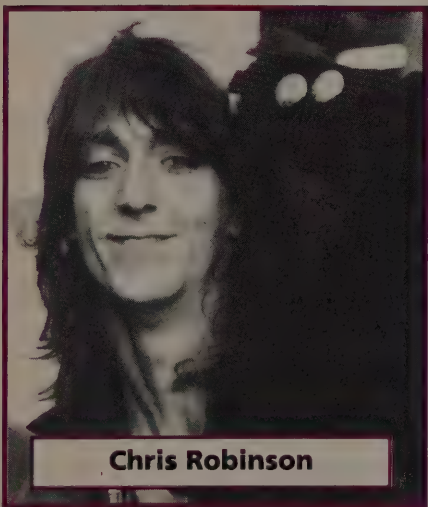




Slash: He says Guns N' Roses have wanted to tour with Metallica for three years.

album. The band plans on continuing their experimental approach of recent years, and Bush has stated his desire to "do whatever this band wants." According to vocalist Scott Ian, "John gives us something we've been lacking over the last few years. We're very excited about having him in the band."

The Black Crowes have certainly adapted well to success. With their latest LP, **The Southern Harmony and Musical Companion**, debuting at Number One in the charts last June, one might think that these Atlanta rockers may suffer from a major case of star ego. But fortunately, it seems that the only thing these guys are suffering from is a serious case of the rock and rolls. "We cut this whole record in about eight days," vocalist Chris Robinson explained. "We *had* to make this record. I'm 25 years old! I didn't get into rock and roll to take it easy."



Chris Robinson

The massive Guns N' Roses/Metallica stadium bash has been packing in kids from coast to coast, and according to G N' R guitarist Slash, the pairing has been a dream-come-true for him. "Believe it or not, we've been talking about going out on the road together for three years," he said. "Now that we're finally doing it, it's been great. I think they have a lot of respect for us, and we have a lot of respect for them."

The Scorpions are still looking for a bassist to replace Francis Buchholz who left the band under somewhat mysterious circumstances last May. When asked

if the new member needed to be German, vocalist Klaus Meine said, "More than likely he will be. I think our tradition, and our personalities, would dictate that he should be. We would hate to start arguing in German in the studio and not have a new band member understand what was going on."

According to sources close to the scene, Motley Crue still hasn't decided whether or not to make John Corabi a full-fledged member of the band. Nikki Sixx continues to write songs with Corabi that are destined for the next Crue album, but so far no contract has been

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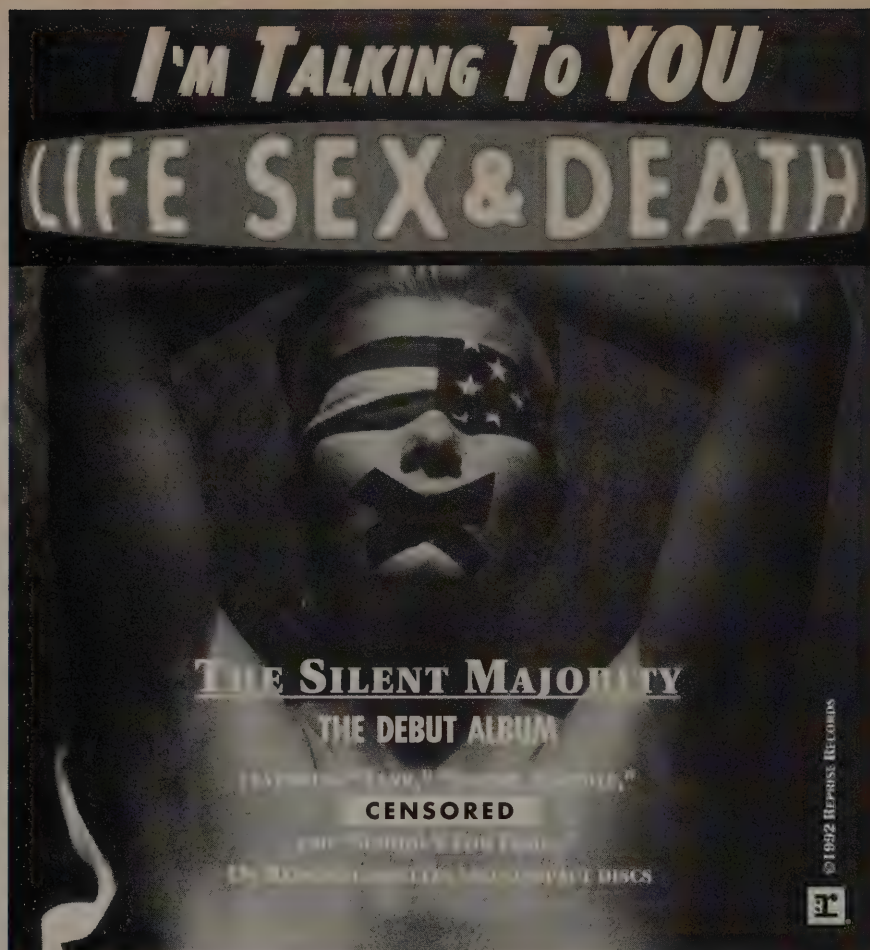
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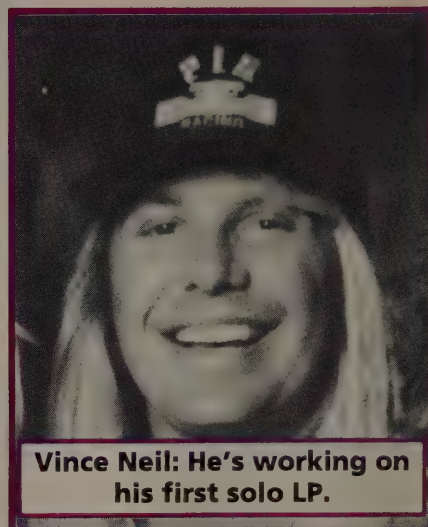
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offered the former Scream frontman. While it is assumed that Corabi joining the Motley men is virtually a "done deal," it is believed that the singer is getting more and more nervous with each passing day.

Rumors continue to abound that Don Dokken is trying to reassemble the original version of Dokken (with George Lynch, Mick Brown and Jeff Pilson) for an upcoming album. While Lynch and Brown currently have their hands full with The Lynch Mob, Pilson seems a little more agreeable, though he recently told *Heavy Metal Happenings* that "I don't know if that's the best thing for me to do in terms of a long-term career." We'll have to sit and wait this one out a little longer, but it would certainly make for one of the least likely reunions in rock history; after all, there was some very bitter blood at the time of the band's 1990 breakup.



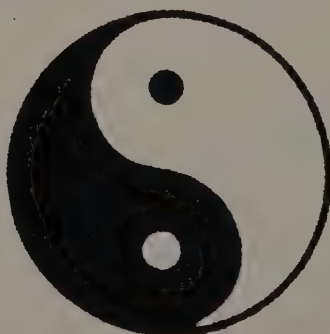
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Vince Neil, still riding high on the strength of his *You're Invited But Your Friend Can't Come* single and video, has begun working on his first solo LP. Neil has been writing songs with a variety of friends, and is still putting together the band that will be featured on both the album and on the road. "The album will include a host of various talented musicians," Neil said. "And it will definitely rock. The best is yet to come, so be on the lookout! Stay tuned for chapter two."

Aerosmith certainly are civic minded! Recently the Boston Bad Boys contributed \$10,000 to the List Visual Arts Center in Cambridge, MA, after funds for the facility were cut off by the National Endowments for the Arts. Evidently the money was first granted by the NEA for an exhibit known as "Corporal Politics," but the grant was later denied, forcing the band into action. "Do we condone or endorse this particular piece of art?" the band asked. "That's not the issue at all. The point is: you can't restrict the vision of artists and you can't draw borders around freedom of expression."

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METALLICA

BEHIND THE SCENES

Hit Parader Spends A Night Partying With Metal's Master Blasters.

BY BRENDA HERRMANN

Just before their show, Metallica's Kirk Hammett, James Hetfield and Jason Newsted casually enter the backstage meet-n-greet. Hetfield, 28, in a cowboy hat and well-worn jeans, jokes with the kids and amiably signs anything that is offered—including arms and shaved heads. Like the other members of the band, he is better looking in person than in photos—maybe because the guys are often scowling in pictures.

Newsted, who the day before turned 29, is the quiet one, at least around a crowd. With freshfaced girlfriend Amy in tow, he answers questions quietly and moves on. He is the only bandmember to eschew that night's party in favor of returning to his hotel room. And while he always seems to look evil with that pointy chin sticking out, many of the crew members note that "Jason is the nicest one."

The show is a great success. The fans mosh, scream and sing along as the bandmembers race around the circular metal stage.

Post-show is less successful. Hammett, a vegetarian, is disgusted by the caterer's attempt at Chinese cuisine, and drummer Lars Ulrich is equally displeased. Turning away from three tables of food, they send out for a pizza—the favored aftershow treat. Ulrich is in fine spirits once the pizza arrives, racing down the hallway in his Warrior Soul t-shirt and chatting with his drum tech and the crew.

The four musicians sequester themselves in the food room for a few hours before heading to the day's final meet-n-greet where they see contest winners and the pretty female concert-goers

handpicked by the promoter, a guy who obviously prefers heavy blondes in fish-net stockings.

At the party, Hammett hooks up with old friend Marc Paschke, son of well-known Chicago artist Ed Paschke. The guitarist is glad to find someone he knows because

"I can now say that I am truly bored," he intones, a glazed look in his eyes. He and Paschke

talk about art—Hammett is a big fan of Salvador Dali and recently had to turn down a good deal on a Claude Monet painting because he didn't have access to the cash.

Shortly after, Hetfield wanders by and Hammett is amused by a very short but stacked girl's bold overtures to the tall singer. The blonde girl—

from here on in called Short Stack (a pancake house term)—is unfazed by Hetfield's friendly disinterest.

She makes several offers that he apparently can refuse and, as he roams the room, she follows within centimeters of him, still making suggestions.

Ulrich and Newsted, meanwhile, are sitting down, barely visible among the throngs of autograph seekers.

As the promo event winds down, the band decides to return to their hotel to party. They discreetly give out a room number to selected friends while members of the crew slip the address to a few of the fans—who thus tell everyone else.

Everyone ends up on the sixth floor of University Inn, a small hotel just a mile from the stadium they'd packed earlier that night.



James Hetfield: He drinks entire beers in ten minute intervals.

Because the rooms are in a circular tower, one tends to walk around in the circle without realizing it. Earlier in the day, a barefoot Newsted had found himself circling the fifth floor—missing his room twice before asking, “Am I walking around in a circle?”

Short Stack has somehow found her way to the sixth floor party, along with a few other uninvited fans. The band escapes the party crashers by sneaking off to a room on the 12th floor.

While most of the 60-member road crew is still taking apart the massive stage and will sleep on the bus, a few other members of the tour stop in. Adam Dubin, a young New York University graduate, shows up and Hetfield pretends not to recognize the filmmaker without his ever-present camera. Dubin, who directed the band’s recent video *Nothing Else Matters*, is putting together a documentary of the tour. He jokingly calls it *Truth Or Dare* in reference to Madonna’s tour film. This is Dubin’s last night with the band before returning to New York to start the massive screening process.

The crowd’s attention is loosely focused on a quartet of girls who have had too much vodka—far too much considering none of them are 21. They are dubbed The Three Angies because three are named Angie and one is Amber. Amber is deep in conversation with Hammett, who is probably the most sensitive of the group but “has an evil side” according to friend Paschke. The trio of Angies stumbles around the room, one of them seemingly dangerously near either vomiting or spilling her cup of vodka that she has garnishing with a daisy.

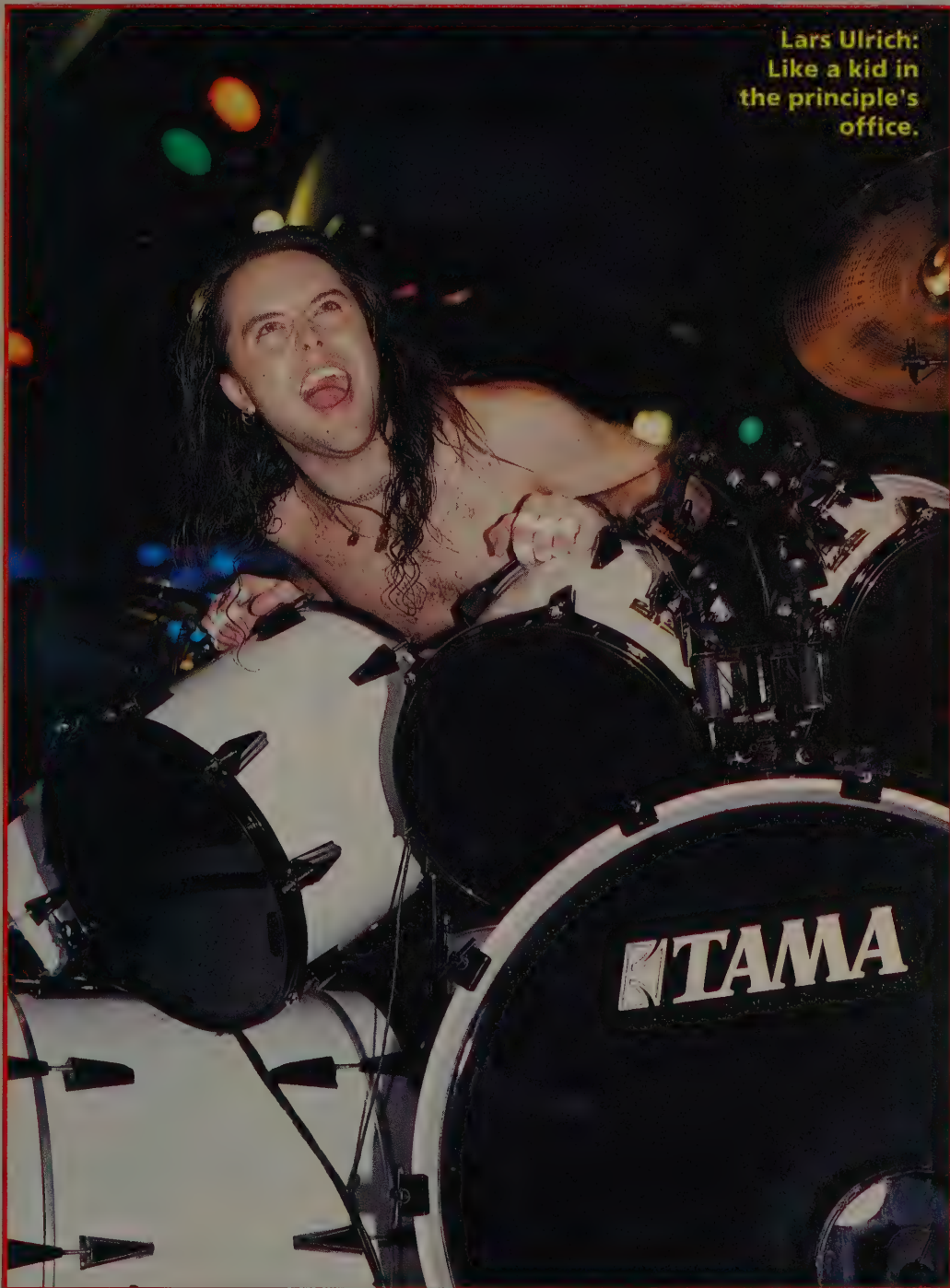
After an hour of general drinking and joking, the hotel police are at the door warning everyone to be quiet. Surprisingly, Ulrich acts like this is a big deal—he starts shushing everyone and hunches down in his chair like a kid in the principal’s office.

Security leaves and the party starts to move around. Hammett and some oth-

ers go to his room on the sixth floor and, after that, the party is in continuous motion between floors 6 and 12.

Later, Ulrich and Hetfield meet and are upset to find that, at 4 a.m. the band manager has disappeared—with

since the post-show meet-n-greet. The now mellow Hammett has sweetly said good-bye to everyone and is playing guitar in his room while Paschke listens. Ulrich and Hetfield are now sitting on the floor of the manager’s room. From



Lars Ulrich:
Like a kid in
the principle's
office.

PHOTO: NEIL ZLOZOWER

the keys to their rooms. The pair roam from floor to floor seeking the manager and finally locate the keys.

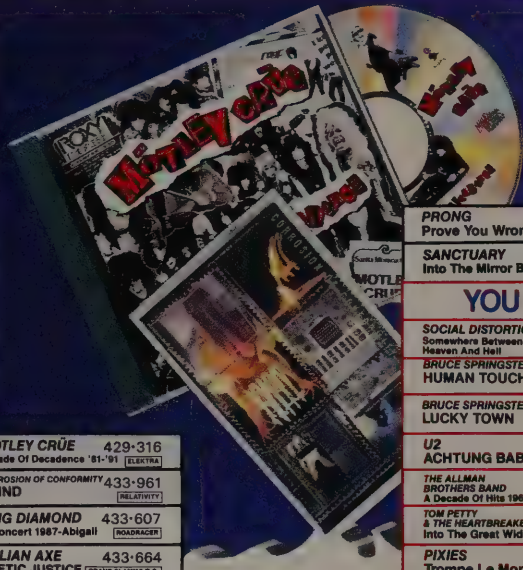
Hetfield, now out of beer, storms into his room and slams the door. “I’m mad. Don’t talk to me,” he yells to no one in particular. Ulrich finds a Coors Light (his domestic favorite), coaxes him out and the pair plop down in the hallway and start discussing business.

It’s 5 a.m. Newsted hasn’t been seen

the looks of the pair, it’s doubtful they will ever visit their own rooms next door. Filmmaker Dubin is asleep on the fifth floor amongst his trunks of film, finally finished. Short Stack has given up and disappeared—not that anyone cares—and the Three Angies and the Amber have unwisely decided to attempt their three-hour drive home.

Another day in the lives of Metallica has come to an end.

HEAVY METAL



PRONG Prove You Wrong	428-714 [EPIC]	ORIGINAL SOUNDTRACK SPINAL TAP	424-705 [POLYDOR]	KISS ALIVE	1423-715 [COLUMBIA] 393-710	BON JOVI Slippery When Wet	423-392 [MERCURY]
SANCTUARY Into The Mirror Black	404-913 [EPIC]	PRETTY BOY FLOYD Leather Boys With Electric Toys	403-097 [MCA]	OZZY OSBOURNE JUST SAY OZZY	401-265 [COLUMBIA]	JOE SATRIANI DREAMING #11	387-977 [RELATIVITY]

YOU CAN ALSO CHOOSE FROM THESE POWERFUL HITS

SOCIAL DISTORTION Somewhere Between Heaven And Hell	433-631 [EPIC]	STEVE RAY VAUGHAN & DOUBLE TROUBLE The Sky Is Crying	429-258 [EPIC]	RUSH CHRONICLES (GREATEST HITS)	1423-780 [MERCURY] 393-785	LYNYRD SKYNYRD BAND Skynyrd's Innards / Their Greatest Hits	381-129 [MCA]
BRUCE SPRINGSTEEN HUMAN TOUCH	436-592 [COLUMBIA]	CHEAP TRICK GREATEST HITS	428-656 [EPIC]	LYNYRD SKYNYRD 1991	422-238 [ATLANTIC]	THE WHO Who's Better, Who's Best	1376-657 [MCA] 396-655
BRUCE SPRINGSTEEN LUCKY TOWN	436-600 [COLUMBIA]	RED HOT CHILI PEPPERS Blood Sugar Sex Magik	428-367 [WARNER BROS.]	THE ALLMAN BROTHERS BAND Shades Of Two Worlds	422-212 [EPIC]	DIRE STRAITS Money For Nothing	375-055 [WARNER BROS.]
U2 ACHTUNG BABY	431-213 [ISLAND]	THE CULT CEREMONY	428-300 [BUREAU]	DRIVIN' N' CRYIN' Fly Me Courageous	418-180 [ISLAND]	JETHRO TULL ORIG. MASTERS	340-315 [CHRYSLER]
THE ALLMAN BROTHERS BAND A Decade Of Hits 1968-1979	430-439 [POLYDOR]	MICHAEL JACKSON DANGEROUS	433-920 [EPIC]	JANE'S ADDICTION Ritual De Lo Habitual	407-098 [WARNER BROS.]	DAMN YANKEES	405-886 [WARNER BROS.]
TOM PETTY & THE HEARTBREAKERS Into The Great Wide Open	429-795 [MCA]	BOSTON	269-209 [EPIC]	MOLLY HATCHET GREATEST HITS	416-099 [EPIC]	THE CARS GREATEST HITS	339-903 [EPIC]
PIXIES Trompe Le Monde	429-571 [ISLAND]	HAMMER Too Legit To Quit	433-094 [CAPITOL]	RED HOT CHILI PEPPERS Mother's Milk	389-205 [BM]	VAN HALEN	286-807 [WARNER BROS.]
KING DIAMOND THE EYE	413-906 [ROADRACER]	SAVATAGE GUTTER BALLET	404-855 [ATLANTIC]	SOUND		SLAUGHTER STICK IT TO YA	404-830 [CHRYSLER]
KING'S X Faith Hope Love	413-039 [ATLANTIC/NEARFOUR]	POWERFUL WINGER In The Heart Of The Young	406-678 [ATLANTIC]	SMASHING! HITS.		PRONG BEG TO DIFFER	404-699 [EPIC]
TESTAMENT SOULS OF BLACK	412-973 [ATLANTIC/NEARFOUR]	THE LYNCH MOB Wicked Sensation	412-577 [ISLAND]	HITS. HEAVY HITS.			
IRON MAIDEN No Prayer For The Dying	411-835 [EPIC]	BLACK SABBATH TYR	411-470 [I.R.S.]	POISON FLESH & BLOOD	408-963 [CAPITOL/NEARFOUR]		
ANTHRAX Persistence Of Time	411-108 [ISLAND]	METAL BLOWOUT.		METAL!			

ROOTS OF METAL

RAINBOW Blackmore's Rainbow	425-934 [POLYDOR]	JIMI HENDRIX Are You Experienced?	353-102 [REPRISE]	BEST OF MOUNTAIN	351-890 [COLUMBIA]	JETHRO TULL AQUALUNG	345-157 [CHRYSLER]
CREAM Strange Brew	423-475 [POLYDOR]	THE VERY BEST OF CREAM		IRON BUTTERFLY In-A-Gadda-De-Vida	294-629 [ATCO]	DEEP PURPLE MACHINE HEAD	291-484 [WARNER BROS.]
BLACK SABBATH We Sold Our Soul For Rock 'N' Roll	1404-632 [WARNER BROS.] 394-635	ALICE COOPER SCHOOL'S OUT	402-644 [WARNER BROS.]	STEPPENWOLF 16 GREATEST HITS	372-425 [MCA]	XYZ HUNGRY	429-118 [CAPITOL]
YNGWIE MALMSTEEN RISING FORCE	426-049 [POLYDOR]	YNGWIE MALMSTEEN ECLIPSE	426-015 [POLYDOR]	DEEP PURPLE Perfect Strangers	425-918 [EPIC]	KIX HOT WIRE	425-421 [EAST-WEST]
KISS Smashes, Thrashes And Hits	423-731 [MERCURY]	STEELHEART	418-095 [MCA]	BULLETBOYS FREAKSHOW	417-972 [WARNER BROS.]	L.A. GUNS Hollywood Vampires	424-697 [POLYDOR]
CINDERELLA Long Cold Winter	424-564 [MERCURY]	MOTORHEAD NO REMORSE	417-097 [ROADRACER]	SCORPIONS Love At First Sting	424-549 [MERCURY]	SCORPIONS BLACKOUT	424-531 [MERCURY]
MEGADETH Killing Is My Business... And Business Is Good!	424-101 [COMBAT/RELATIVITY]	KISS Smashes, Thrashes And Hits	423-731 [MERCURY]	STEELHEART	418-095 [MCA]	BULLETBOYS FREAKSHOW	417-972 [WARNER BROS.]
3RD BASS Derechits Of Dialect	420-992 [DEF JAM/COLUMBIA]	DE LA SOUL De La Soul Is Dead	419-119 [TOWNY BOY]	L.L. COOL J MAMA SAID KNOCK YOU OUT	411-165 [DEF JAM/COLUMBIA]	M.C. HAMMER Please Hammer Don't Hurt 'Em	403-477 [CAPITOL]
PUBLIC ENEMY Apocalypse 91... The Enemy Strikes Black	428-003 [DEF JAM/COLUMBIA]	VARIOUS ARTISTS NEW JACK CITY	426-825 [QUARTERFOUR]	SUICIDAL TENDENCIES Lights...Camera...Revolution	409-714 [EPIC]	ASPHALT BALLET	430-983 [VIRGIN]

RAP RAP RAP RAP RAP

ORIGINAL SOUNDTRACK JUICE	433-243 [E.S.S.]	CYPRESS HILL Black Sheep	431-882 [BUENA VISTA/COLUMBIA]	DIGITAL UNDERGROUND SONS OF THE P	431-593 [TOWNY BOY]	TONE-LOC COOL HAND LOC	430-801 [DELCO/RSV]	DJ JAZZY JEFF & FRESH PRINCE MURDERBEEB	421-024 [EVE]	RAINBOW Straight Between The Eyes	425-983 [MERCURY]	WAR BABIES	433-193 [COLUMBIA]
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IRON MAIDEN The Number Of The Beast	410-571 [CAPITOL]	FATES WARNING PARALLELS	433-953 [METAL BLADE]	BADLANDS	384-388 [ATLANTIC]	JOE SATRIANI Plying In A Blue Dream	400-655 [RELATIVITY]
IRON MAIDEN KILLERS	410-555 [CAPITOL]	SCATTERBRAIN SCAMBOOGERY	431-080 [ISLAND]	BLACK SABBATH HEADLESS CROSS	383-109 [E.M.I.]	MCAULEY SCHENKER GROUP: Save Yourself	389-411 [CAPITOL]
PANTERA Cowboys From Hell	410-332 [ATCO]	POISON SWALLOW THIS	1433-128 [CAPITOL]	BLACK SABBATH HEADLESS CROSS	383-109 [E.M.I.]	BRITNY FOX BOYS IN HEAT	388-421 [COLUMBIA]
STEVE VAI Passion & Warfare	408-104 [RELATIVITY]	SAVATAGE STREETS	430-306 [ATLANTIC]	DANGEROUS TOYS	382-903 [COLUMBIA]	JOE SATRIANI Surfing With The Alien	387-969 [RELATIVITY]
DIO Lock Up The Wolves	407-114 [REPRISE]	MÖTLEY CRÜE DR. FEELGOOD	387-944 [ISLAND]	WHITE LION BIG GAME	382-820 [ATLANTIC]	EXTREME	382-242 [EAS]
LOVE/HATE Black Out In The Red Room	405-324 [COLUMBIA]	FAITH NO MORE THE REAL THING	387-399 [REPRISE/BLAN]	MR. BIG	382-812 [ATLANTIC]	GREAT WHITE ...TWICE SHY	381-178 [CAPITOL]
BLUE ÖYSTER CULT Career Of Evil The Metal Years	404-871 [COLUMBIA]	KING'S X Gretchen Goes To Nebraska	387-019 [NEARFOUR WB]	ALICE COOPER TRASH	382-366 [EPIC]	SKID ROW	379-602 [ATLANTIC]
TESTAMENT Practice What You Preach	386-102 [NEARFOUR WB]	ANTHRAX Attack Of The Killer B's	424-119 [ISLAND]	WARRANT Dirty Rotten Filthy Stinking Rich	379-644 [COLUMBIA]	ALICE COOPER HEY STOOPID	422-063 [EPIC]
OVERKILL HORRORSCOPE	427-401 [ATLANTIC/RELATIVITY]			SCORPIONS CRAZY WORLD	423-608 [MERCURY]		

†Selections with two numbers count as two selections—write each number in a separate box.

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BREAKTHROUGH

SEPULTURA ARISE 420-810 [MC]	MR. BIG LEAN INTO IT 418-798 [ATLANTIC]	WHITE LION Mane Attraction 418-038 [ATLANTIC]	GREAT WHITE HOOKED 416-784 [CAPITOL]
WARRANT CHERRY PIE 411-389 [COLUMBIA]	KIX BLOW MY FUSE 375-832 [ATLANTIC]	SUICIDAL TENDENCIES How Will I Laugh Tomorrow When I Can't Even Smile Today 374-710 [EPIC]	WINGER No Rest For The Wicked 374-652 [ATLANTIC]
METAL CHURCH Blessing In Disguise 378-166 [EPIC]	TRIXTER 410-266 [MCA]	EXTREME PORNORAGRAFFITI 409-003 [A&M]	OZZY OSBOURNE No Rest For The Wicked 373-308 [EPIC]
		H PEARL JAM TEN 428-433 [EPIC/ARCADE]	
		E INFECTIOUS GROOVES 428-599 The Plague That Makes Your Booty Move? [EPIC]	
		A RATT RATT & ROLL 427-799 [ATLANTIC]	
		V SKID ROW Slave To The Grind 422-220 [ATLANTIC]	METALLICA Master Of Puppets 344-366 [ELEKTRA]
		Y FIREHOUSE 414-318 [EPIC]	METALLICA KILL 'EM ALL 363-812 [ELEKTRA]
		M VAN HALEN For Unlawful Carnal Knowledge 420-273 [WARNER BROS.]	METALLICA The \$5.98 EP Garage Days Re-revisited 361-196 [ELEKTRA]
		E SOUNDGARDEN Bad Motorfinger 428-250 [A&M]	MÖTLEY CRÜE Girls, Girls, Girls 365-990 [ELEKTRA]
		T OZZY OSBOURNE NO MORE TEARS 428-128 [EPIC/ARCADE]	MEGADETH Peace Sells... But Who's Buying? 351-346 [CAPITOL]
		A POISON OPEN UP & SAY...AH!! 368-688 [CAPITOL/EPIC]	POISON Look What The Cat Dragged In 347-229 [EPIC]
		L MEGADETH So Far, So Good...So What! 365-510 [CAPITOL]	AC/DC WHO MADE WHO 345-371 [ATLANTIC]
		ALICE IN CHAINS FACELIFT 414-292 [COLUMBIA]	SLAUGHTER STICK IT LIVE 413-302 [CHRYSLER]



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Send me these 12 cassettes

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|---|---|---|---|
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Skid Row | <input type="checkbox"/> Hard Rock
Van Halen,
ZZ Top | <input type="checkbox"/> Modern Rock
R.E.M., Red Hot
Chili Peppers | <input type="checkbox"/> Rap
L.L. Cool J,
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|---|---|---|---|

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ROCK FANTASY

GUNS N' ROSES

It's no secret that **Hit Parader** and Axl Rose have had our share of differences over the years. Hopefully, those little problems are now behind us. So this month's rock fantasy of hangin' out with Axl on stage is probably our fantasy more than Axl's... but then, who knows?



Duff McKagan and Axl.

Axl and Slash.



Can that really be our main man singing Moon River ?



A full-page photograph of Axl Rose performing on stage. He is wearing a yellow fedora, a black leather vest over a blue t-shirt, and white shorts. He is holding a microphone in his right hand and a guitar in his left. The background is dark, and the foreground shows a crowd of people.

AXL ROSE

HIT PARADER

Nirvana have certainly made their mark on the rock world over the last few months. Their major label debut **Nevermind** has sold more than 4 million copies while establishing these Washington state natives as one of music's most eclectic units. But there's plenty you don't know about singer/guitarist Kurt Cobain, bassist Chris Novoselic and drummer Dave Grohl—a fact we prove here in this special look at Nirvana.

* Kurt Cobain's mother is afraid that her reclusive son will grow even more misanthropic with Nirvana's mega success. Apparently she's afraid Kurt will sequester himself in a cave somewhere, and become "the next Howard Hughes."

* MTV stages a game of Twister between the

sists of a wide variety which spans everything from early '60s pop to '90s eclectic.

* Kurt grew up in a trailer park, and his mom worked as a cocktail waitress.

* The songs on **Bleach** were largely influenced by the music the group listened to the week before recording the album. Virtually the only sounds that graced Nirvana's ears during that period was a tape with the Smithereens on one side and Celtic Frost on the other.

* As a teenager, Kurt used to get his

planted. Kurt inked the tune about kids who are easily sold anything, including a new antiperspirant called Teen Spirit. For those of you who can't find Teen Spirit in your local market, be aware that the antiperspirant comes in a variety of youthful scents, including Romantic Rose, Ocean Surf and Caribbean Cool. So you can sample the scents prior to purchase, Teen Spirit comes with convenient scratch & sniff panels on the package.

NIRVANA

TRIAL BY FIRE

members of Nirvana, Smashing Pumpkins and Bullet LaVolta. To make the game more interesting, bassist Chris Novoselic greased up his nearly naked body with Crisco Oil.

* Although Nirvana's deal with Geffen Records was rumored to be in the neighborhood of \$750,000 it's actually for \$250,000, divided over two records.

"My body won't allow me to take drugs if I wanted to."

COMPILED BY CAROLINE MELLON

Ironically, Kurt's wife's band, Hole, was signed for twice that amount thanks to Nirvana's success.

* Nirvana's debut album, **Bleach**, cost \$606.17 to record. The album was done in three days.

* According to drummer Dave Grohl, one of the reasons Nirvana dislikes dealing with the press is that writers tend to make character judgments on the bandmembers after a half-hour interview. Journalistic scribes then pass these distorted revelations on to the rest of the world. "The last thing you want in the world is your psychiatric evaluation published," notes Dave.

* Prior to the release of **Bleach**, Chris worked as a painter while Kurt toiled as a janitor in a dentist's office... where he stole nitrous oxide.

* The Los Angeles apartment that Kurt lives in with his wife, Courtney Love, is decorated with a Buddhist shrine, a collection of naked dolls and a stereo system. The Cobains' music collection con-

jollies by spray painting the word "QUEER" on the side of pickup trucks. Spray painting is the reason for Kurt's first arrest. He was hanging out with Chris Novoselic and buddy Buzz Osbourne in their hometown of Aberdeen, Washington, when the three spray painted "HOMOSEXUAL SEX RULES" on the side of a bank. While Chris and Buzz got away, Kurt was arrested and received a \$180 fine and a 30-day suspended sentence.

* Did you ever wonder where creative inspiration for a bizarre hit like Nirvana's *Smells Like Teen Spirit* comes from? Kurt and buds were hanging around his home in Seattle, when one of his party pals contributed to the new "in" interior decorating style, indoor graffiti. The rock bud scrawled "Kurt smells like Teen Spirit" across the wall... and the seed was



Chris Novoselic: "Can't you tell that I'm an abusive prick?"

* According to Kurt's mother, Wendy O'Connor, as a child Kurt had an imaginary playmate called Boda who sat at the dinner table.

* Nirvana left Sub Pop, the independent label that released **Bleach**, in order to get their music into K-Mart.

* Although Nirvana's vocalist/guitarist is officially Kurt Cobain, he's been known to spell his name Kurdt, Curt, Kurt and Cobain, or Kobain.

* Rumors have long-abounded that Kurt has been "dancing with Mr. Brownstone." But Kurt, who suffers from the early stages of an ulcer, claims his body just can't handle it. "My body won't allow me to take drugs if I wanted to, because I'm so weak all the time."

* Dave's instructions for do-it-yourself tattoos: "You can do it with just a regular sewing needle, string and some India ink. Wrap the thread around the needle, dip it in the ink and jab it in." (Hey kids, don't try this at home!)

* Kurt has been known to suffer from severe bouts of stress. At a show in Rome at the end of their European tour in support of **Bleach**, Kurt climbed up a stack of speakers and was going to take the suicidal plunge into the audience. The band had to stop the show and everyone had to plead with him to climb down.

* Nirvana's new t-shirts read "Kitty Pettin, Flower Sniffin, Baby Kissin Corporate Rock Whores."

* When Chris is asked a stupid question about his character, he has been known to retort, "Can't you tell that I'm an abusive prick?"

* When he graduated high school, Kurt was offered scholarships to various art schools. He turned them down preferring to drop acid on a daily basis.

* Dave Grohl is Nirvana's fifth drummer.

* Chris is one of the few musicians who is opposed to signing autographs for fans. "We should just hand out canceled checks," he retorts.

* Backstage before a show, Dave has been known to draw tattoos on his chest in black magic marker.

* **Nevermind** has outsold both of Guns N' Roses **Use Your Illusion** albums. This fact has relatively little to do with the reason Nirvana declined the offer to be the special guest on the Guns N' Roses/Metallica tour.

Kurt Cobain: The next
Howard Hughes?



Gregg Giuffria: "This lineup has finally reached the artistic level we've been seeking."



to his short-lived Simmons Records label. When that label went under last year, House Of Lords found themselves somewhat high and dry. (By the way, Simmons remains the band's "Executive Consultant"). Giuffria and Christian met to discuss the group's future, and one decision was immediately obvious to both—a complete overhaul of the band's lineup was needed. Out went bassist Chuck Wright, guitarist Michael Guy and drummer Ken Mary, and in came McNabb, Chick and Aldridge. Immediately, Phil Carson—former manager of Robert Plant and now president of Victory Records—stepped in to sign the group.

"I met Phil Carson and Tommy Aldridge during the same fateful trip to Palm Desert," Giuffria said. "They both heard our demo tapes and were interested in getting something going. It's been great for us. It's a fresh start in many ways, but we're still proud to continue what House Of Lords has already started."

What House Of Lords started began back in 1988 with the release of their self-titled debut disc. Despite a flood of press hype the record failed to live up to expectations on either a commercial or artistic level. Some fine tuning was done for the group's next release, 1990's *Sahara*, but despite a radio hit with their cover of Blind Faith's classic *Can't Find My Way Home*, that record sold even less than its predecessor. Changes were needed... changes were made. A new day dawned for House Of Lords.

"We didn't think it was wise to change our name," Giuffria said. "It really wasn't even considered. We've developed hundreds of thousands of fans over the last five years, and that's something you don't throw away. I

HOUSE OF LORDS

GETTIN' SOME RESPECT

Realigned quintet releases **Demons Down**. BY ROB ANDREWS

House of Lords have caught their fair share of flack over the last five years. In fact, if you ask band founder/keyboardist Gregg Giuffria, he might tell you that his unit has caught *more* than their share of flack from critics who've called the group "contrived," "plastic" and "predictable." But you can forget all that. With the release of HOL's latest LP, **Demons Down**, all the negativity that has been thrown at the band over the years should be replaced by a new degree of respect. This is the album that shows holdovers Giuffria and vocalist James Christian blazing exciting new territory with the help of drummer extraordinaire Tommy Aldridge, bassist Sean McNabb and guitarist Chick (yup, just Chick).

"This lineup really helped House Of Lords finally reach the artistic level we've been seeking from the beginning," Giuffria said. "Before, we had some guys who just weren't cutting it. Our last bass player, as an example, left the band because of sickness—he was making *me* sick. This time we have people who are willing to do their job to make the team stronger. That's exactly what we needed."

Demons Down is House of Lord's third album and their first for Victory Records. One of the band's previous claims to fame was that they were the first group signed by Kiss bassist Gene Simmons

think the fans will realize that there's something new and exciting about this lineup. But because of James' voice and my approach, the things they liked about us in the past are still there."

Undeniably, Christian's powerful voice has never sounded better than on **Demons Down**. His work on such songs as *Spirit Of Love*, *Inside You* and *Johnny's Got A Mind Of His Own* (which features a guest appearance by Kiss' Paul Stanley) shows a new-found maturity that marks him as one of hard rock's most potent singing talents. In addition, the guitar work of Chick, filled with a bluesy passion rarely heard from young American axe slingers, brings another new element to HOL's musical attack. Together these elements have blended together to help House Of Lords shut up any of the critical barbs they've heard over the years.

"Yeah, we heard 'em," Giuffria said. "But what are we supposed to do. We're not the kind of band that critics like. We're playing rock that's traditional—it's not on the cutting edge. But we play it with a great deal of feeling, and with this lineup, a great deal of talent. To those people who've liked us in the past, I ask them to check this record out. To those who've not listened before, I ask 'em to give us a chance. That's not too much to ask. We're a very confident band."

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UGLY

Somewhere behind the tawdry luxury of Hollywood, tucked into the corner of an industrial park, lies an unpretentious recording studio called Devonshire. There are no hot tubs, only the mandatory ping pong tables and pinball machines. The only major perk is a Stairmaster which is standing in the corner collecting dust. Producer Mark Dodson is plastered behind the extensive mixing board there for close to sixteen hours a day as the members of Ugly Kid Joe parade in and out of the studio laying down tracks for their first full-length album, **America's Least Wanted**.

The atmosphere is low-key, but everyone knows the pressure is on. The Ugly Kids have just a short time before they take off

stuff, like the ballad, *Don't Go* and the straight ahead rockers that permeate the Ugly Kids' early music, have been a challenge. Musical expansion are what these guys have in mind.

"We're going a little outside of the EP on this album," summarizes Cordell. "There are some heavier groove songs, some grungier tunes, some heavier stuff and some humor-

KID

ous stuff too. Over the last year we've had the chance to get to know each other's writing style and the way we play. That, of course, affects the music we make."

The pressure is also on because in the middle of all of their staggering success, the band parted ways with guitarist Roger Lahr,

ultimate rock idol, Ozzy Osbourne to open what is rumored to be Ozzy's last tour.

"I'm psyched," raves Cordell. "This is one of my little dream fantasies come to life. Playing arenas, for starters, is a trip, and opening for Ozzy is even more intense. I'm kind of numb, I'm still wringing out my shorts."

Prior to the tour, the Ugliers had already done a gig with Ozzy. After doing clubs with Scatterbrain and War Babies when the single *Everything About You* was an AOR staple, Ozzy asked the group to play at the Randy Rhoads Tribute concert. Ironically, Cordell and Ozzy were wearing the same little blue granny glasses. Cordell's are a prescription pair, a Crockett family heirloom.

JOE

WANTED DEAD OR ALIVE

"Playing arenas is a trip, but opening for Ozzy is even more intense."

BY JODI SUMMERS

on the road with Ozzy Osbourne and Slaughter, and **America's Least Wanted** must be finished by then.

Van Halen were the masters of the instant LP, but the Ugly Kids are running a close second. It's just weeks after the Kids finished their club tour in support of their platinum debut EP, *As Ugly As They Wanna Be*, and moments before vocalist Whitfield Crane, guitarists Klaus Eichstadt and Dave Fortman, bassist Cordell Crockett and drummer Mark Davis hit the road again. Hey, when you're hot, you're hot.

Today's project is to finish up a tune called *Come Tomorrow*. Come tomorrow there will be another strenuous day of work as only two of the 13 tunes are completed.

"We're really down to the wire," declared Klaus, who's slightly frazzled. "But it hasn't gotten to a point where it's a problem. Some of the newer songs like *Busy Bee* and *Same Side* are harder to do because they've never been played as a full band. They were written after the tour."

Klaus pauses before sharing the stress of success. "We really had no preproduction time for this record, maybe two weeks — enough to get the drums and arrangements down, but not to play the songs as a full band."

The unprecedented success of *As Ugly As They Wanna Be*, the largest selling EP since Guns N' Roses' *Lies*, really made time precious for the band. Sure, the signature tongue-in-cheek tunes like the single *Won't You Be My Neighbor*, as well as *Panhandling Prince* and *Mr. Recordman* were written long ago and are well rehearsed. But the newer, more expansive

"Roger was uncomfortable in the band just as much as we were uncomfortable with him," explains Klaus. "We were doing a lot of writing and stuff without him. Not on purpose, it just ended up like that. He felt a little bit left out, and was kind of upset, so he took off at a critical time. I had a talk with him, and he said, 'I'm kind of depressed about everything. I can see myself leaving in about a year.' We didn't want to go in and do a record with that thought in the back of everyone's head, so Roger decided to leave. It was the right thing to do."

Roger was replaced by Dave Fortman, a native of Louisiana, who'd been fretting around on the L.A. scene with moderate success. Dave, or King Dave as he's affectionately known to the band, was in the newly signed band Sugar Tooth. Dave's group shared the same lawyer as the Ugly Kids, and the guys met over spaghetti a year back. They hit it off. In the time since, Dave had been occasionally jamming with the Ugliers and coming to their home base of Santa Barbara, California, to hang out.

"When the whole thing went down with Roger, Whit approached Dave," recalls Cordell. "He said 'Come on dude you'd be so perfect for this, let's do it.' Dave decided that our material is more in the style that he wants to play. Dave's great. As soon as we started rehearsals, he had good ideas for rhythm guitar parts as well as song arrangement. He came in with a song called *Busy Bee*. We're tracking it now, and it's incredible, a great song."

The major rush to get this record out was so Ugly Kid Joe could make their tour commitments. They were invited by Cordell's

Ozzy's, which have a turquoise tint to them, were from a chic little shop on Melrose called Simon's.

"It was totally cool," notes Cordell.

There's a big buzz going on about this tour. Not only are the members psyched about appearing with Ozzy and Slaughter, word has it that the Slaughter camp is also gearing up for a good time.

"Someone I know was hanging out at a Slaughter rehearsal," shares Klaus. "they said the slaughter guys mentioned they were looking forward to going out with us." Needless to say Ozzy, Slaughter and Ugly Kid Joe is a great bill with a lot of energy; a must-see rock and roll show. But as we spoke, the Ugliers still had an album to finish and rumors to quell with the release of **America's Least Wanted**. Cynics have called Ugly Kid Joe a "one-hit wonder" but with this album, Ugly Kid Joe will put such silly speculation to rest.

"That 'one-hit wonder' stuff is to be expected," states Klaus. "But how can anybody say that? We haven't even released a second album yet... we haven't even released a first album. If there are no hits on this album people can say we're a one-hit wonder, and anyway, that isn't so bad. Having a hit isn't as important as having a good record. I'd rather have a bunch of songs that are my favorite songs than a bunch of hits."

If Ugly Kid Joe have half the luck they had the last time out, **America's Least Wanted** will probably produce a string of radio-friendly singles and soar right through the roof.

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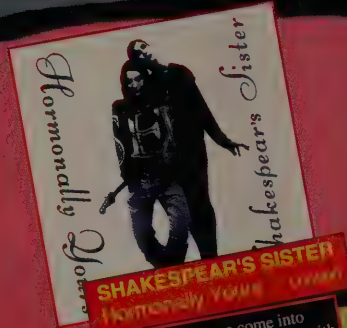
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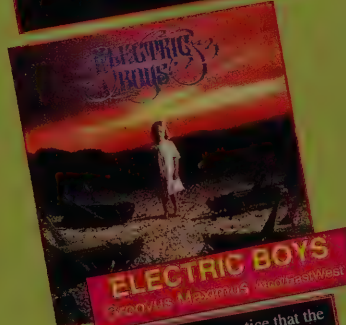
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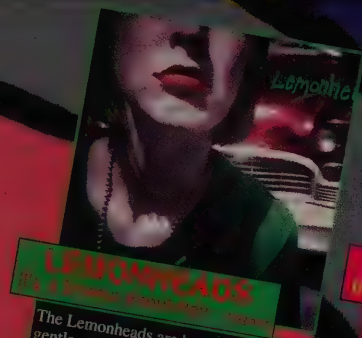
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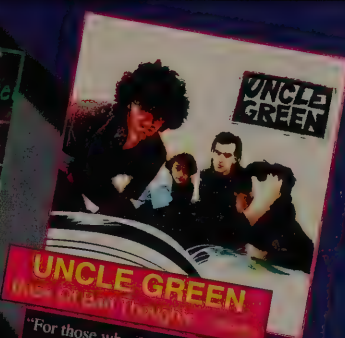
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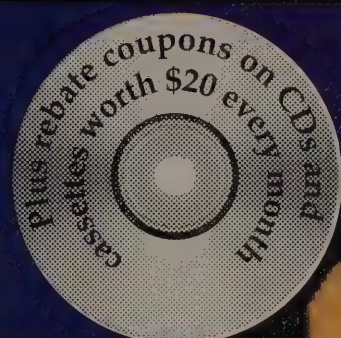
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Trixter find themselves in a strange predicament these days. As most rock fans know, these New Jersey rockers shot right to the top with their debut LP, enjoying the benefits of hit singles like *One In A Million*. Yet, at the moment, as the band gets set to release their second LP, vocalist Peter Loran, guitarist Steve Brown, drummer Mark Scott and bassist P. J. Farley are going through something of an identity crisis. Like many young bands, they feel their debut disc really didn't do them justice. It was "too commercial," "too polished and just plain "tc poppy" to suit the hard rocking tastes. Now, after spending the better part of a year on the road with the likes of The Scorpions, Great White and Warrant, Trixter have returned, heavier and harder than before. Will their fans give a thumbs up or a thumbs down to this new approach? As we found out from Peter Loran, only time will tell.

Hit Parader: How does this new album differ from the first one?

"We didn't figure out what kind of band we were until we went out on the road."

Peter Loran: It is quite a bit different. It doesn't exactly pick up where the last one left off in that we've become more of a real rock and roll band. I'm not saying that I hated the last record, but that time our label was always around saying "Oh, that's got to sound this way, and this has to sound that way." We were just so happy to be there, to be making a record, that we weren't gonna say anything. But this time we're making sure that's it's the way we want it to be. It's not as commercial in some ways, and it's not as smooth sounding.

HP: What would you have changed about the last record if you had the chance?

PL: I probably would have sung everything over again. I feel so much better about the way I sing now. It was just too polished. The songs just weren't mature enough. We didn't really figure out what kind of band we wanted to be until we went out on the road last year. We saw how the people reacted to us, and that made us grow up in a hurry. I don't want

the people, who liked the last record to get the wrong idea, however. It is a good record, but this one is much better.

HP: Why would you turn your back on a sound that sold over 500,000 records last time?

PL: We're not turning our back on it. We're just growing up. This is just more of a rock and roll album. We didn't aim to be commercial—which we were forced to do last time. We're really were surprised by how well the last record

are. Steve, for example, just bought a big street bike, and I told him, "Look, you can ride that bike, just make sure you finished all your guitar tracks first."

HP: Besides breaking your leg, what was the wildest thing that happened to you last year?

PL: There was this one girl who came to an arena we were playing, and she came running through this gate at full speed. She's smoking right for me! When she was about 50 feet away, I realized that I was in trouble. But at the last minute this other chick who was back there put a body block on the one who was headed for me. They both went down in a heap. I just stood there with this dumb look on my face. I couldn't believe that anyone would want to meet me that much.

HP: Let's get back to the new record. Tell us about a few of your favorite songs.

PL: There are a couple of tunes I like. There's *Runaway Train* that kind of

TRIXTER HAVIN' SOME FUN

did—it was mind blowing. But the whole experience made us grow up in a hurry. When you visit a town you'd never heard of before, and a hundred people are waiting to meet you and tell you that you kick ass, that's a great feeling.

HP: Maybe we're wrong, but it sounds like you're really not enjoying your success that much.

PL: I'm *really* enjoying it! I just went out and bought a new Ford Bronco and put some big tires on it. And then I bought another dirt bike to mess around with in the mud. Those are just some of the benefits of success, so I'm having the best time of my life.

HP: We know you broke your leg on a dirt bike last year. Are you taking better care of yourself now?

PL: Oh yeah. I learned my lesson last time. When I broke my leg, it was quite an experience, but I played on stage that night! It took a lot of pain killers, but I did it. But I'm very careful now—we all

reminds me of an Eagles tune from the '70s. It's mellow, but it's not a ballad, and it's got some heavy lyrics. It's about a guy who's thinking about whether or not he wants to stay alive. Another one is called *What It Takes*. Steve wrote that one, and I think it's kind of autobiographical. It tells about a young kid seeing an old bluesman playing guitar and wondering what it takes to play like that. Then there are some heavier songs like *On The Road Again* which has a million words crammed into three minutes. It's a little like an Aerosmith song.

HP: Do you find that spending as much time as you have on the road has changed your perspectives on things?

PL: It changes your whole outlook on life. You get exposed to a lot of different things, and does have a big impact on you. The road also let me get used to my voice. Playing every night does that to you. We've all grown up a lot. We're not kids anymore.

A promotional photograph of the rock band Trixter. The four band members are posed in a hallway with red walls. From left to right: the first member has long dark hair and wears a blue floral t-shirt, light-colored jeans, and cowboy boots; the second member has long blonde hair, a black leather jacket, and dark pants, pointing directly at the camera; the third member has dark curly hair, a white t-shirt, and light-colored pants, also pointing at the camera; the fourth member wears a large black cowboy hat, sunglasses, a black leather jacket, and blue jeans. The band's name 'TRIXTER' is visible in a stylized font on the wall behind them.

TRIXTER

HIT PARADER

Tony Iommi's smiling a lot these days. That's not the way Black Sabbath's somewhat sinister guitarist likes to be portrayed. After all, images of laughter and smiles just don't seem to coexist that well with Sabbath's legendary propensity for creating the darkest, death, doom and destruction-laced metal this side of Hades. But with the release of Sabbath's new album, **Dehumanizer**, Iommi can't help but let his legendary stoic veneer drop every once in a while. With a set lineup that features long-time Sabbath bassist Geezer Butler (back from his short-lived stint with former Sab buddy Ozzy Osbourne), drummer Vinnie Appice (who replaced Iommi sidekick Cozy Powell late last year) and vocalist Ronnie James Dio (back in Sabbath after his highly successful solo career), and a return to major label status around the world, Iommi admits that all seems sunny and bright in Sabbath's gloom-laden universe.

"Maybe I should feel a little guilty for being so happy," he said. "It doesn't work that well with the kind of music we make. But I'll take feeling like this over just about anything else. I think anyone who is familiar with the Sabbath story knows the problems we've had over the years—especially all the supposed problems that Ronnie and I had about a decade ago. Well, many of those stories were true. But, thankfully, they're not anymore."

For those of you who may not be familiar with Sab lore, the story goes like this: back in 1981 Dio, fresh from his stint with Ritchie Blackmore's Rainbow, was hired by Iommi to fill the large shoes left behind when the aforementioned Ozzy Osbourne split the Sabbath fold. The band's first album with Dio aboard, **Heaven And Hell**, proved to be a metal classic. But soon ego problems began to develop with the headstrong Dio asserting himself more and more, and the equally headstrong Iommi fighting him every step of the way. Shortly after the release of the band's next album, **Mob Rules**, major chinks began to show in Sabbath's metal armor, and within a year a bloody, name-calling feud had erupted. Dio soon departed to form his own band, and Iommi was left to pick up the pieces and keep the Sabbath machine rolling along.

To his credit, despite constant personnel changes, and the loss of big-time U.S. distribution, Iommi did keep Sabbath alive, and then in 1991 something amazing happened—Dio, whose solo career had started to flounder, ran into Butler in Los Angeles, and the idea of rejoining forces with Iommi was planted. Less than three months later, ten years of animosity had been placed in the attic and a new era for Black Sabbath had begun.

BLACK

THE PRINCES OF

"I was as surprised as anyone," Iommi said. "There were some very deep wounds left from the early '80s, and I don't know if either Ronnie or I were convinced that we could overcome the problems we had. His ego was still strong, and so was mine. There was a great deal of tension when we first all got together back in England. I think we were all trying to be on our best behavior, and that's not the proper way to act when you're trying to see if you can work together again. We brought up all the old problems, and as we discussed them the tension seemed to disappear."

Soon after, the realigned band set about writing material for **Dehumanizer**. It was a long, arduous process that was often delayed by the kind of freakish happenings that have always been part of the Sabbath mystique. One such occurrence happened shortly after recording began when drummer Cozy Powell went out horseback riding one afternoon. Before he hopped on board, however, the horse he was standing next to died and fell on top of him, breaking his leg. Everyone, including an obviously disappointed Powell, agreed that the show must go on, so former Sabbath and Dio skin-basher Appice was quickly summoned to take over the drum stool.

From there, things moved along at a respectable but often arduously slow pace, with the album's release schedule being pushed back time and time again. Finally the tracks were completed and Sabbath's latest magnum opus was ready to be unleashed. But even then the band encountered some unexpected problems as more delays for cover art and mixing pushed the album back yet again. It was as if the band's legendary Satanic Curse was once again rearing its ugly head.

"Everyone loves to bring up Satan when they talk to me," a bemused Iommi said. "I really don't know why. What ever happened to Cozy or to us recently has nothing to do with Satan, I can assure you. In fact, if what happened to Cozy wasn't so sad it would be comical. Can you imagine having a dead horse fall on you? Even he gets a laugh out of it these days. Actually, I think everything has probably worked out for

the best. Certainly the album worked out the way we wanted it to."

Such new songs as *Time Machine* display that Sabbath has lost none of the bone crunching magic that has made them a charter member of the heavy metal hall of fame. Certainly, there are bands today who play even meaner, leaner, nastier metal than Sabbath, but few can match the breadth and scope of the metal mashings that have been this band's stock and trade for nearly 20 years. When asked about the new gen-



SABBATH

DARKNESS RETURN

"I think anyone familiar with Sabbath knows the problems we've had over the years."

BY WINSTON CUMMINGS

eration of metallers, many of whom—ranging from Soundgarden to Sepultura—cite Sabbath as a major influence, Iommi was less than intrigued.

"Some I like, some I don't—but most I haven't even heard," he said. "I guess you're always honored when another musician says you've been an influence

on them, but I think the original is always more interesting than those who follow. I'm certainly not saying that there aren't newer bands around who are playing very interesting music. But there was always much more to Sabbath than just playing loud or playing fast. Some of the young bands don't realize that. Volume is a be-all, end-all

for them."

"If you listen to this new album, and compare it to some of the new metal around you hear a difference," he added. "There's depth to it. Ronnie's lyrics are wonderful—not a thing in them about rainbows or wishing wells—and I think modern production techniques have made our sound even more powerful than before. It's hard to believe that 20 years ago, we recorded the first Sabbath album in about a day. This one took us more than six months. But hopefully fans will believe it was worth the wait."



Black Sabbath (l to r): Geezer Butler, Ronnie James Dio, Tony Iommi, Vinnie Appice.

PHOTO: MARK WEISS

SLAUO



HIT PARADER

PHOTO: ANNAMARIA DISANTO



SLAUO



HIT PARADER

PHOTO: ANNAMARIA DISANTO



KISS



HIT PARADE

HITTER





RETURN OF THE FAB FIVE

"The key was to find someone who realized he was joining us, we weren't joining him."

BY ROB ANDREWS

Def Leppard had always been proud that they'd never held an audition. From their earliest days in Sheffield, England, this was a unit that had come together naturally, with friends banding together to share a common love of rock and roll. Even when Phil Collen was hired to replace Pete Willis back in 1986, no audition was held. "Phil was the only choice—he was a friend," was how vocalist Joe Elliott described it at the time. Unfortunately, things weren't quite as easy for the Leps this time around, following the tragic death of guitarist Steve Clark last year. While the band decided to record their latest album, **Adrenalize**, as a four-piece featuring Elliott, Collen, bassist Rick Savage and drummer Rick Allen, they knew a decision would have to be made about a replacement eventually.

"We're a five piece band—especially on stage," Elliott said. "It was just a matter of taking our time and finding the right person. We had never held an audition in our lives, and we were slightly reluctant to do it now. Originally we just tried to put some feelers out hoping that

we'd find the right guy and invite him down for a quick blast. But it did become a little more complicated than that."

What Def Leppard ended up doing was renting a rehearsal room at Mates, a popular Los Angeles practice facility utilized by the likes of Guns N' Roses when they're preparing for an album or a tour. They invited down a number of friends and acquaintances (rumored to have included Blue Murder's John Sykes, Collen's former Girl guitar mate Gerry Laffey and current Badlands axe master Jake E. Lee) to do quick jam sessions. Needless to say, the chance to join the world's most successful hard rock band as a full-time member had many West Coast musicians climbing the walls in an attempt to get invited to the auditions. But Def Leppard knew exactly what they were looking for, and after a few days they had narrowed down their choices.

"The key was to find someone who realized he was joining us; we weren't joining him," Elliott said. "It didn't matter who it was, it could have been Mr. X or Mr. Y. Obviously, the most important thing for us is that the guy we eventually

chose had a British passport. That eliminated a lot of very good players right there. We're a British band and we don't want to become this universal stage mishmash which Whitesnake ended up being. They were a great band, but we don't want to be like them. He didn't have to live in Britain, but he had to be British. But there was one even more important thing that we had to consider—when you've got four guys that have a 13 year history, talking about certain things, a lot of those things are gonna be like Monty Python, English soccer, the Prime Minister... very English things. The guy we chose had to understand that because we wanted him to fit in as quickly as possible. Somebody that's around our age, who's got a good sense of humor and is a nice guy is what we were looking for. The most important thing to us is his personality, not his playing. We would've taken a nice guy that's a decent player over a brilliant player whose a bit of a prick. We got lucky, we ended up with a brilliant player who's a nice guy."

COLLEN & CAMPBELL



HIT PARADER

JOE ELLIOTT



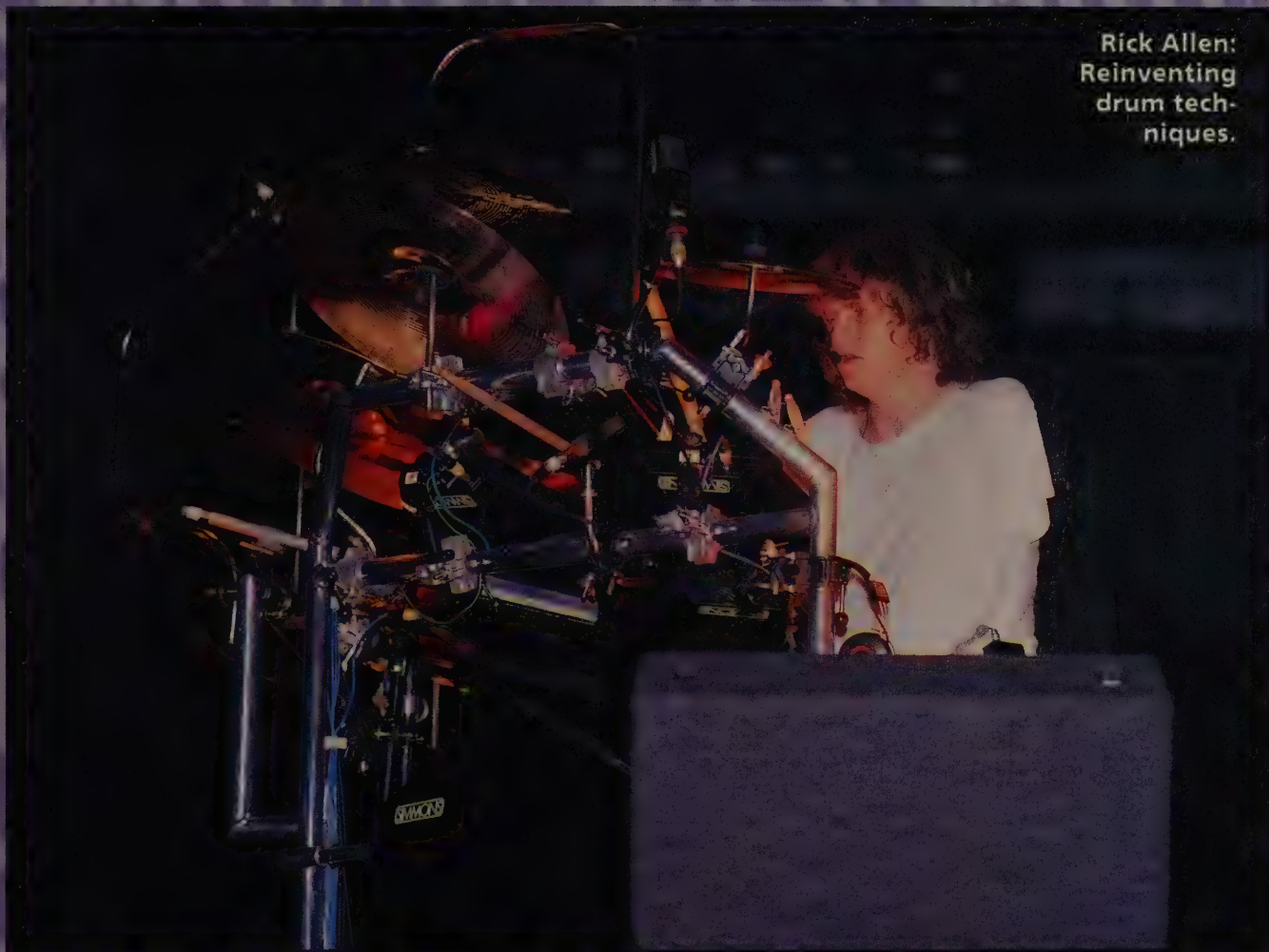
HIT PARADER

By now it's no secret that the winner of the Def Leppard guitar derby was none other than former Dio, Whitesnake, Riverdogs, Shadow King guitarist Vivian Campbell. The Belfast, Ireland native has recently been unhappy with his musical situation, most notably over the demise of Riverdogs, his first chance to have a band of his own. Shortly after that band's demise, he was invited to join Lou Gramm's Shadow King last year, but the group's debut LP proved to be a major commercial disappointment, once again forcing Campbell to seek greener pas-

sions. I therefore consider it a great privilege to be part of a band who, as a fan, I have watched grow from young hopefuls to a bona fide rock institution. That music's a gas and that level of commitment has been felt already."

Campbell's debut with Def Leppard occurred last April at the Freddie Mercury AIDS benefit, held in London's historic Wembley Stadium. Hitting the stage in front of 72,000 fans, Campbell admitted to being "incredibly nervous," and, while his shock of dark hair and striking red jacket contrasted sharply with the blue

Campbell, are ready for what appears to be an incredibly busy 1992 on the road. Already the band has kicked off their world tour with shows in Europe, and their State-side road jaunt commences this month. With a stage set that promises to cover the group's entire career, and last for over two hours, the band knows that they have their work cut out for them, but they're looking forward to the challenge. After all, **Adrenalize**, has hit the top of the charts all over the world (including #1 in the U.S.) and has already sold over 3 million units (their previous



Rick Allen:
Reinventing
drum tech-
niques.

PHOTO: RICK GOULD/AP

tures. When the opportunity to try out for Def Leppard emerged, he jumped at the chance. Ironically, some five years ago, Campbell had parted ways with Dio due to what Ronnie James Dio stated was "his preference for more mainstream rock—stuff like Def Leppard." How fitting then that Campbell end up his long and winding road in a band he has always admired. While he knows he has big shoes to fill, Campbell feels very confident that he can do the job.

"Def Leppard's commitment to their music and to each other has been well documented over the years," Campbell said. "These two factors have never before jelled for me in previous associa-

clothes and blond hair of the other band members, he seemed to instantly fit in. Certainly, Phil Collen handled most of the leads on *Let's Get Rocked* and *Animal*, but Vivian's presence could be felt and seen. He was immediately one of the boys.

"When we set out on the near impossible task of replacing Steve Clark our requirements were simple," Elliott stated. "In Vivian Campbell we exceeded our wildest expectations; we found a great player, an excellent singer, a terrific human being and a British and Irish passport holder. A perfect fit."

Now the band has set their sights on the task of making sure they, as well as

two efforts, **Hysteria** and **Pyromania** have sold a combined 25 million worldwide). With a new lineup, and their old "let's get rocked" attitude, Def Leppard seems ready for any new challenges they may face.

"The day we aren't kicking ass with great songs we'll know it's time for the next generation to come through and kick us up the ass," Elliott said. "But right now there isn't anybody in the new generation that can come anywhere near us. We're good at what we do, and we enjoy it. We just want to book and tour, go into arenas, and make people happy for an evening. That's our job, and we love it."

PHOTO: ROSS HALL/FINCH OZEWIER

OVER THE

Helmet: Their new album, *Meantime*, takes metal to new horizons.

death metal is a more complicated form of heavy metal. It's much more difficult to play than regular metal."

Still, the death metal community continues to suffer from the same lack of mainstream respect as thrash once did—a fact Eric attributes to the genre's overwhelming use of Satanic imagery.

"Death metal doesn't get the same attention as other metal because of the Satanic thing—it holds you back. People are afraid of it, and too many Christians own things like MTV, which is why you won't see us there. With us, being Satanic is part of our daily lives, and it doesn't matter to us whether or not Decide is at the bottom or the top—we would still be into Satanism no matter what."

For Decide, being "into" Satanism is a serious understatement. Not only do they thrive on anti-Christian lyrics like, "In the name of Satan, I condemn this image of God," but their singer, Glen Benton, continually burns the outline of an upside-down cross in his forehead as a show of demonic faith. These

PHOTO: JEFF KITTS

Greetings once again, all you hard-rockin' metal maniacs, and welcome to the second installment of *Over The Edge*. In this new monthly section, **Hit Parader** will expose you to the finest in underground, cutting-edge, and alternative rock/metal. Names like **Helmet**, **Type O Negative** and **Decide** might not be familiar to you now, but that doesn't mean they aren't already important parts of the music community. Read on, because these are the bands of the future—now.

WITHIN THE LAST FEW years, death metal has stolen almost all of the thunder away from thrash, it's once dominant, more precision-oriented counterpart. Eric Hoffman, guitarist for death metal extremists Decide, feels the praise currently being heaped upon the genre is a reflection of society's increasing tendencies toward violent behavior.

"I think society is getting more aggressive all the time, and people want to hear heavier, more violent musics" says Eric. "People get bored with hearing the same heavy metal chords and vocal lines all the time, and



Tool: Following a grunge trail pioneered by Nirvana and Soundgarden

EDGE

BY JEFF KITTS

factors, Eric feels, are what separates Decide apart from their death metal brethren.

"You can tell by our new album, **Legion**, that we stick out more than other death metal bands. The overall sound of our music, the way we portray ourselves by wearing armor, and being Satanists in and out of the band—it's what makes us different."

AS RHYTHM-HEAVY, RIFF-driven bands like Nirvana and Soundgarden continue to break into the mainstream, doors are being opened for those groups who employ similar grunge tactics—for instance, Tool. With **Opiate**, their debut mini-album, Los Angeles' Tool successfully bounce between deep, chunky grooves and weirder, more bizarre alternative structures.

"Our music has a lot of power to it, which is mainly because of the way we play," explains Tool guitarist Adam Jones. "We have a big, warm sound, and it comes from the bassist (Paul D'Amour) playing off the guitarist (Jones), the guitarist playing off the drummer (Danny Carey), and the drummer playing off the bassist—it goes around in a circle, and it creates the feeling of having a riff drilled into your head a little farther than normal."

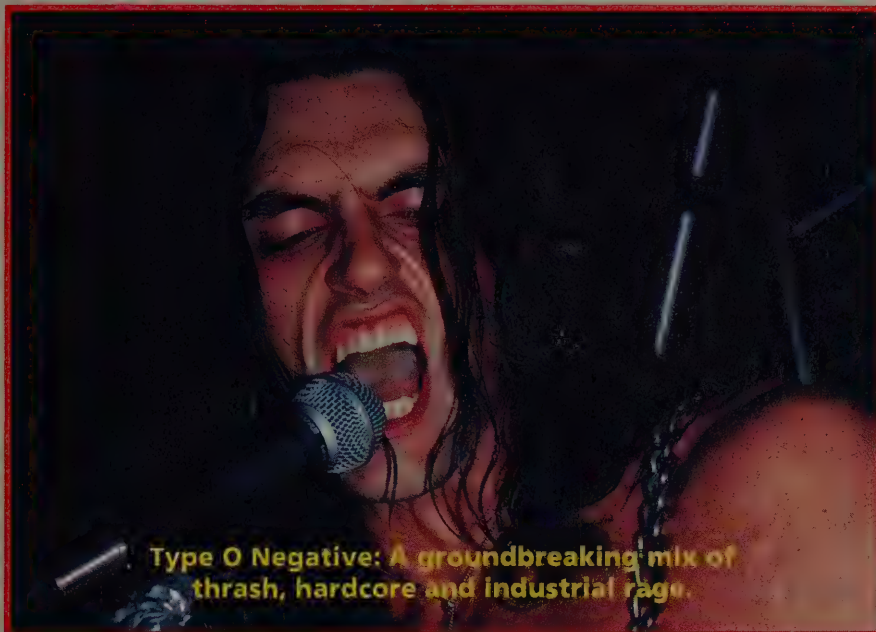
Lyrically, the members of Tool prefer not to try and explain the essence of their words, but would rather have the listener extract his or her own meanings.

"Everyone that hears our music seems to get something different out of it," says Adam. "A song like *Sober* isn't necessarily about being sober and going to A.A.—but if that's what you get out of it and it helps you through your problem, great. It's all about individual interpretation, and that applies to all our songs. We just want people to enjoy our music."

FROM THE DEPTHS of New York City comes Helmet, whose fierce, gutsy edge perfectly reflects their native city's grimy streets. Their second full-length album, **Meantime** is an earth-shattering display of bludgeoning, guitar-driven riff-damage and grungy, metallic rhythms. Interestingly enough, Helmet's chief songwriter/guitarist/vocalist, Page Hamilton, has a Masters degree in Jazz Guitar, and is thoroughly trained in both the classical and jazz arts.

would be like. Oddly though, the band's evolution hasn't exactly followed his original game plan.

"This band turned out to be a lot more musical than I first wanted," says Steele. "When we first started jamming, I really didn't have many concrete ideas of what I wanted the new band to sound like—all I had were a bunch of leftover Carnivore songs. I originally wanted something a little more chaotic and noisy than what we became—something to get us away from the hardcore and heavy metal thing, which didn't want to be a part of anymore."



Type O Negative: A groundbreaking mix of thrash, hardcore and industrial rage.

PHOTO: JEFF KITTS

"My family always wanted me to go to college, so I went to the University of Oregon, took a lot of drugs, and flunked out," says Page. "I figured that, if I was gonna go to college and get a degree, I should do something that I wanted to do—which was study music. My family was against it at first, but they were happy once I got a degree from the Manhattan School of Music conservatory. Plus, I got to play guitar the whole time I was studying. Once I graduated, I started playing with New York City noise groups like Band of Susans and my love of distortion was rekindled."

With Hamilton's impressive background, one would expect him to utilize the technical skills he learned in school as a creative accessory in Helmet. But, one listen to the unbridled crunch of **Meantime**, and you'll see that he makes little use of his prestigious degree.

"I'm definitely an advocate of learning everything possible, but I don't think it should be intentionally incorporated into what you're doing," says Page. "It should be a more natural development of your own musical ideas."

WHEN CARNIVORE, BROOKLYN'S legendary ensemble of postapocalyptic musical destruction, disbanded a few years back, singer/bassist Peter Steele had a vague image of what his next project, Type O Negative,

Released last year, Type O Negative's debut album, **Slow, Deep And Hard** is a groundbreaking mix of thrash, hardcore and industrial rage, all driven by Steele's blood-curdling vocal fury. The album was actually recorded as a demo that was initially intended to net them a record deal, and Steele feels the songs were never allowed to properly develop.

"I really don't like that album too much," admits Steele. "Those songs were still in their fetal stages when we recorded them. There are some things on the album that shouldn't be there, and there are also things missing that should be there. When I listen to it now, I have to cringe because, in my head, I hear things that just aren't there."

But, unlike most bands who are usually forced to live with their finished products forever, Type O Negative were given the rare opportunity to rework the songs from the first album on their current limited-edition studio/live **The Origin Of The Feces (Live At Brighton Beach)**.

"We just did it to rip off the record company," says Steele, partly in jest. "I always wished that I could do our whole first record over again, and I was able to make all those changes on the live album. The way we rearranged the songs on the live album are the way they should have been played on the first album."

What fans see of life on the road is usually just the glamorous side of things. Musicians leap across the stage in a single bound like super heroes. Backstage there's a gaggle of adoring fans clawing for a chance at the star-studded spotlight. We seldom take into consideration the downside of the road, the side we never see. Now that Tora Tora's second album, **Wild America** is out, vocalist Anthony Corder, guitarist Keith Douglas, bassist Patrick Francis and drummer John Patterson are tripping the light fantastic and dealing with peaks and valleys of life on the road. We figured it was the perfect time for Keith to share the best and the worst aspects of life on the road...

New Stage Costumes

Best: You get cool clothes. When we were getting ready to release **Wild America**, we got to do the shopping

TORA TORA

AMERICAN MADE

"A girl in Texas gave us a voodoo rock... that was scary."

BY JODI SUMMERS



Anthony Corder: He's established himself as one of rock's best young singers on *Wild America*.

thing. In L.A. we went down Melrose and got piles of clothes. Then we got a whole bunch of different funky jackets in New York. Also, this clothing designer made us these cool suede pants. We now have all these cool clothes so we show up each day with all these ridiculous outfits on like we're trying to outdo each other.

Worst: Spending a lot of money and ending up with something you don't like.

Traveling 500 Miles A Night

Best: There's nothing bad about the drive because you can just jump in a bunk and crash. I'm like the most non-claustrophobic person in the world. I can get into one of those little coffin-sized bunks and just love it.

Worst: We get really bored.

Truckstops

Best: All the cheap junk

you can buy. I have a great time shopping in truck stops. I go through those really bad cassette racks. I buy toys and really cheap jewelry. I've come up with some cool stuff.

Worst: When those big-assed truck drivers look at you like they want to strangle you up.

Seeing New Cities

Best: We've been to every city in America about five times already. It's cool, we'll find a mall or an arcade or go see sights and landmarks.

Worst: Waiting around all day until soundcheck.

Hotels

Best: I love hotel life. You don't have to worry too much about taking care of anything.

Worst: Finding a place to do your laundry. If the bus had a place to do your laundry, that would make life complete. Instead, we have to find a place or get somebody at the gig that will go and do it. It's pretty annoying.

Being An Opening Act

Best: It's real cool to be in buildings that size.

Worst: A lot of times, if you have to go on real early on a three band bill, not everybody's there yet. Or maybe they're there to see the headliner, and don't give a damn about the opening band.

Headlining

Best: Blowing it up. For us, a headlining situation is usually in a club and it's just great. You pack out a club and you get that energy feel. It's a lot louder and rowdier with the audience drinking and

singing all your songs with you.

Worst: Back when we started, nobody had any clue who we were and sometimes you get to the club and there's nobody there. The smallest crowd we ever played for was in Pennsylvania. It was our manager, the bartender and the other band. Our manager was sitting in the audience, eating a hamburger, trying to teach Anthony how to work a crowd. He was asking questions like, "What's the name of your record?"

Playing The New Material Live

Best: It's new. We're burnt out on the old stuff.

Worst: Right now, nobody's really familiar with it. They're more excited to hear the old stuff.

Being On Stage

Best: When you're having a good night — playing well — with a great crowd.

Worst: Technical problems. I've had nights where something would go wrong with my amp and it puts you on the spot. Then you're thinking about that, and screw up what you're playing. So once it's bad it just gets worse.

Playing Guitar

Best: Being the only guitarist. I've got the ultimate freedom. I can do whatever I want, which is pretty cool.

Worst: Being somewhere in L.A. where you can tell all the guitar players are in in the audience. They're standing there with their arms crossed, waiting for you to mess up.

The Audience

Best: That they're enjoying our music.
Worst: There isn't a worst.

Getting Gifts From Fans

Best: We've gotten all kinds of weird stuff, and lots of jewelry. Girls make scrapbooks. This one chick made us a statue out of painted rocks. It was of

the four of us, and it really resembled us. She painted the clothes from one of our videos. It looks like it took tons of time.

Worst: A girl in Texas gave us a voodoo rock. I thought she put a mojo on me or something. She followed me around for a while... that was scary.

The People Backstage

Best: Our fans, they're hard core. They're the coolest. We'll hang out until we meet everybody. Sign every-

body's stuff and just talk to them. We've met tons of good people, and made lots of really good friends on the road.

Worst: The drunk, obnoxious animals that just won't leave you alone.

Having Sex With Girls You Just Met

Best: I don't know anything about that because I'm happily married.

Worst: It doesn't matter if you're available or not — there are real sleazeball chicks always around.

Patrick Francis &
Keith Douglas:
"Our fans are hard
core. They're the
coolest."



PHOTO: GLEN LAFERMAN

LIVE ON STAGE

Vedder has grown as a stage performer each night on the band's current tour.

PEARL JAM

Jeff Ament: "We're hoping to stay out on the road for another six months, at least."

PHOTO: JEFFREY MAYER

Eddie Vedder takes a ride on the wild side.



PEARL JAM



HIT PARADER



SHOOTING STARS



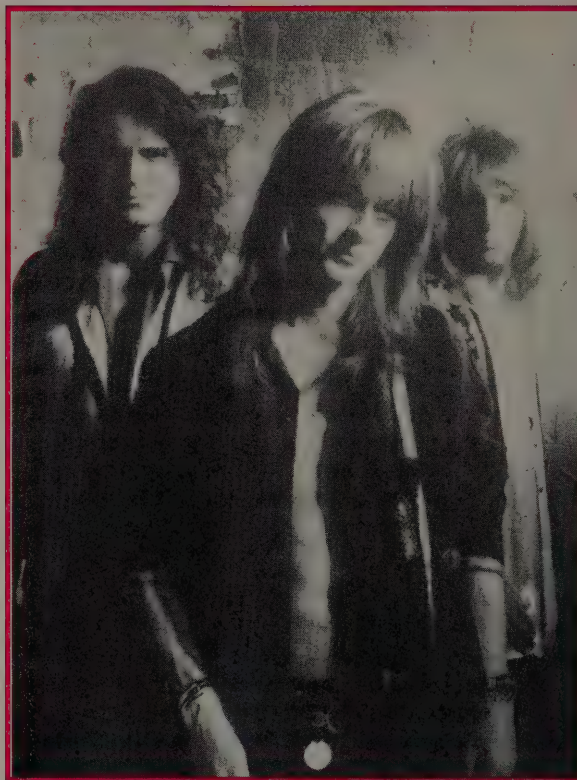
STAGE DOLLS

In 1989 Norway's hard rockin' trio, the Stage Dolls, released their self-titled major label debut album amid a flurry of media attention. It seemed that these guys had it all; good looks, solid tunes and a dynamic stage show. Somehow, however, things just didn't click for vocalist/guitarist Torstein Flakne, bassist Terje Storli and drummer Steinar Krokstad. Now three years have passed and the boys have returned with a new album, **Stripped**, on a new label—but they insist they've kept the same hard rockin' ideals that first attracted a cult following on both sides of the Atlantic.

"**Stripped** is in the same musical direction as our last album," Flakne said. "The big difference is in the way we recorded this one. There were more one takes and we were very careful about how we approached overdubs. I think this album is a lot fresher than the last one. That one was just a wall of guitars. But now the sound is stripped down—there's just one guitar, bass, drum and vocal track."

The band recorded **Stripped** in their hometown of Trondheim and while that town will never be confused with London or L.A. as a rock hub, the Dolls managed to attain a state-of-the-art sound thanks in part to the mixing job done by veteran producer Ron Nevison, whose previous credits include Led Zeppelin and Ozzy Osbourne. Such songs as *In The Heat* and the album's first single and video, *Love Don't Bother Me*, show a greater artistic scope than displayed on the group's previous effort, and Flakne feels confident that this album will be the one that finally gives the Stage Dolls the State-side foothold they've long been waiting for.

"Together, the musicians in this band bring a special energy and strength to the music," he said. "I think the people out there will realize that there's something special about the Stage Dolls this time around."



OBITUARY

Obituary plays a brand of metal that can only be described as brutal. There's no other way of classifying the intense sonic rumblings that this Florida-based unit has created on their latest album, **The End Complete**. This is a band that makes just about any other group on the metal landscape pale in comparison. With loud, distorted guitars, hell-bent lyrics and the unholy vocal grunting of the inimitable John Tardy, Obituary seems well prepared to make their mark as the most uncompromising band on the planet. Call 'em thrash, call 'em death metal, the guys in Obituary don't care; they just want a chance for people to hear what they do.

"The kind of music we play has gotten big over the last few years," guitarist Trevor Peres explained. "There are too many bands playing death metal. It'll naturally thin out over the next year or so, and the best will remain. That's where we come in."

It's taken Obituary three albums to get their heavy sound exactly the way they want it. They first hit the scene with **Slowly We Rot**, a raw blast of primal energy that won the band some attention in 1989. They followed that up with **Cause Of Death**, which saw

them playing longer, more complex tunes. But nothing the band has done before can hold a candle to the massive metal mayhem presented on **The End Complete**. This is the disc where Obituary feel they've come of age. Their playing has improved, as has their album sound. They know full well that their attitude and approach is going to turn off as many people as it turns on, but that's just fine with them.

"Our songs don't worry about presenting some kind of message," Peres said. "We just want to spit out some sick words or phrases. It all comes from our brains—nothing's based in reality. Sometimes people freak about what we're doing, but they shouldn't. We're brutal, but it's all fiction."



CELEBRITY RATE-A VIDEO

BY ANNE LEIGHTON

Singer Mark Rankin and bassist Dante Gizzi like alternative and pop music like Abba, The Pixies, U2, plus "crazy rock and roll" like AC/DC and Metallica. But they're not wild about American hard rock bands such as Skid Row or Firehouse; to Gun "That's cliché rock." With that in mind we watched MTV and videos from Gun's personal collection, and they gave their opinions to **Rate-A-Video**.

Baby's Got Back, Sir Mix-A-Lot

Mark: Love it! I like the humanist ideal and I love that girl's ass.

Dante: Her ass is perfect. I like Sir Mix-A-Lot a lot. I actually got this CD at home. And I like the video he did before. His videos are brilliant.

Call It What You Want, Tesla

Dante: It's unbelievable hard rock cliché. They're not one of my favorite bands. One of my favorite videos was Jane's Addiction *Been Caught Stealing*. I like that video. For all I really know Tesla could be Skid Row.

Mark: I like *Jesus Christ Pose* by Soundgarden.

I'm Too Sexy For You, Right Said Fred

Dante: I like them. They're funny. It's brilliant.

Ain't It Heavy, Melissa Etheridge

Dante: Did she used to have brown hair? You know, I can't understand how people can like this kind of music. It's boring. She's a good singer but I wouldn't go out and buy it.

Epic, Faith No More

Dante: Good video. I love this band. The fish dying gives me bad vibes. I hope they put it back in the water. I'm a vegetarian. I stopped eating red meat and then I got sick of chicken. And I stopped eating fish 'cause they smell. Faith No More's new album is very different, like a whole new band made it.

Nothing Else Matters, Metallica

Dante: I love Metallica. I loved their *Sandman* video. I loved *Sad But True*. But this is just an average video from

them. Puke. It's an average song. There's nothing going on in there.

Unfinished Sympathy, Massive Attack

Dante: The reason I like that one is it's a shock with all these edits going on in it. You're so fixated and you can't keep your eyes off it.

tarist; I learned a lot from him—*In My White Room*.

High, The Cure

Dante: There's a lot of work put into it. I like the Cure.

Mark: I love their *Between Days* song. The Cure are massive.

Dante: *Never Enough*. *Lullaby*. I like the effects in it. That bit when Robert Smith is flying in the kite and rising through the clouds—that's a dummy. It's not him. When the camera shoots up close, it's him.

Let's Get Rocked, Def Leppard

Dante: I like this video but it's very similar to *Money For Nothing* with the affects. I like the song. (sings)



Gun's Dante Gizzi and Mark Rankin: "We can't tell if that's Tesla or Skid Row."

Would You Know My Name, Eric Clapton

Dante: It's obvious he's not doing it for money purposes. He's doing it 'cause he had that song for his son. But a lot of people don't understand that. A lot of people say he's doing it for money. But I feel sorry for him. The song's okay, but I find it upsetting. If he wanted to do that song he should have recorded it and kept it to himself. A lot of people can't comprehend it. It's too emotional for me. It must have been a big risk when he did it. He's a great gui-

"Let's get the rock out of here!"

Mark: I like it.

Sweet Emotion, Aerosmith

Dante: It's one of my favorite bands. They never get tired and they're a cut above everyone else. They're great. I love this song. I'm not too fond of the video idea; I've not seen this video before. I love the band performance. I guess you have to do this. They all have sex in videos now. I don't like the way the women become a source for backstage folly. (video ends) I think I take everything back.

CONCERTS & INTERVIEWS

VHS-389F	— Iron Maiden — Live at the Rainbow (London 1980)	\$49.99
VHS-360	— Jimi Hendrix — Experience (1967)	\$19.99
VHS-023	— Jimi Hendrix — Live at Monterey 1967	\$24.99
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VHS-143	— Jimi Hendrix — Hendrix Story	\$24.99
VHS-024	— Judas Priest — Live	\$24.99
VHS-147	— Judas Priest — Fuel for Life	\$24.99
VHS-222	— Jesus Jones — Big in Alaska	\$24.99
VHS-026	— KISS — Exposed	\$33.99
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VHS-252	— KISS — The Interview Session (From England)	\$34.99
VHS-223	— King's X — Chronicles	\$24.99
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HOBBY SHOP

BY ANDY SECHER

Each issue, we visit a famous rock and roller to find out about his favorite private activities (at least the ones we can print!) This month, Poison's Bret Michaels joins us in the *Hobby Shop*.

POISON'S BRET MICHAELS

Poison's Bret Michaels is the quintessential rock star. He loves fast cars, pretty women and having a good time. But what this 30 year-old blond vocalist recently learned was that the thing he loved most in the world was Poison, a band that seemed on the precipice of disaster following the departure of guitarist C.C. DeVille earlier this year. When it briefly appeared that Poison's multi-platinum ship may be floundering, Michaels realized that the band he helped pilot to the very apex of the rock world was something nearer and dearer to his heart than he had ever imagined. But just when things looked bleak, the band encountered new guitarist Richie Kotzen, and a new Poison era sprang instantly to life. Recently we caught up with Bret to discuss his loves of his life; dirt bikes, race cars, horses and, of course, Poison—they're all part of this month's Hobby Shop.

Hit Parader: When you have any free time, what do you do for fun?

Bret Michaels: I love dirt bikes, and that's a passion that goes way, way back. When I go to the newsstand to check out the new issue of *Hit Parader* I always end up looking through the dirt bike and Harley magazines as well. I love any kind of motorcycle. I own go-carts, Harleys, anything with wheels. I like to compete with my friends whenever we get the chance. We get together and just race on little mini-bikes, the kind you get at Sears. For me, when I'm doing something physical like that, it really makes everything metal get in line. When I go out racing, which I do in amateur races at the Los Angeles County Raceway, I'm forced into situations where I've really got to focus—that's great for me.

HP: What is this "need for speed" that seems to attract so many rockers?

BM: Speaking for myself, I've always had a passion for motorcycles. When I was a little

kid, I used to run around the house and pretend I had a bike. My dad bought me a mini-bike when I was about eight. From then on, I always had bikes and I took summer jobs just to hold on to those bikes. Then when I got to about 16, I really developed an interest in cars. Now, one of the best things is that I can afford to indulge myself with the kind of bikes and cars I've always dreamed about.

HP: Do you have any hobbies that don't have wheels attached?

BM: I've always had a love for animals—particularly dogs and horses. I have two beautiful Arabian horses and four dogs. That passion has forced me to fulfill another of my dreams—that one is to own my own ranch. Even when I was living in Pennsylvania, I knew I wanted to own a ranch either in California or Texas. So I saved up all my pennies and recently I bought a ranch outside of L.A. That's where I keep my horses. I really love it there. But I've got to say one thing right here; all my other loves; the bikes, the cars, the horses, really don't match up to the love I have for Poison. I really want the fans to know that.

HP: Okay then, we know about the problems with C.C. Where does Poison stand today?

BM: We had a lot of controversy during the last tour—and a lot of that was brought on by ourselves. We maintained a very hectic schedule and a lot of things that we should have worked out between us—especially between me and C.C.—never did get taken care of. The simplest way of putting it is that he wanted to go and we were happy to have him go. He says that he's been living a lie for the last seven years and if that's so, maybe he should have left seven years ago! I'm not going to waste my time explaining exactly how I want to kick C.C. in the ass but the thought has

crossed my mind. But that's in the past. I was happy with everything we had done, we always rolled with the changes, but it was time to move on. Now with Richie Kotzen in the band it's a new beginning.

HP: What made you decide on him?

BM: Here's the reason: we needed someone who could fit into Poison. We never needed an Yngwie Malmsteen-type virtuosos. We've always been based more on our songs. Richie is a great singer, a great songwriter and a guitar god on top of everything else! To have someone that talented come into the band has made us all happy. It's bringing a lot of creativity out of the band—things that have been lying dormant for too long.

HP: What kind of new ideas are coming to the fore now?

BM: We've always been a very free-form band. We've never worked with the same producer twice and, when C.C. cut his solos in the studio, we never stood over him telling him what to play. So if he says he doesn't like what he played on those albums it's his own damn fault! When Richie came into the band, I went out and bought his three solo albums, to learn more about what his strengths are. Then we started writing. In fact, we probably wrote for two months before we even agreed to work together. He's been free to bring in as many ideas as he can and, what we're coming up with, is hard to describe. It's still clearly Poison, but it's just... different.

HP: Did you definitely want an "unknown" in the band? There were some big names being mentioned as being interested in joining Poison.

BM: All the rumors about George Lynch, Steve Stevens and Warren DeMartini just weren't true. We were looking for an unknown—but someone who had established himself already. We didn't want someone with a past history who would change what Poison is about. Richie was just perfect. He's from Pennsylvania—just like us. He's made Poison better than ever. Guys, like him, are hard to find. We know we're very lucky.

HP: When do you expect the next Poison album to be ready?

BM: We've got about 27 songs ready to go already, and we've also got bits and pieces of about 60 others if we ever get around to finishing them. We probably have 600 of those bits and pieces in our files from over the years. As far as a new album goes, we went into the studio in June, and we're working at a good, steady pace. What I'd really like to see is the new album come out on January 1—New Year's Day, 1993. In some ways we're like a new band, totally revitalized and ready for anything. What a way that would be to kick in the new year!

**BRET
MICHAELS**



HIT PARADER

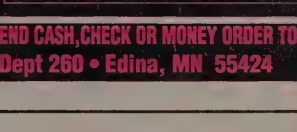
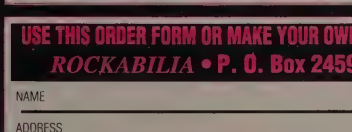
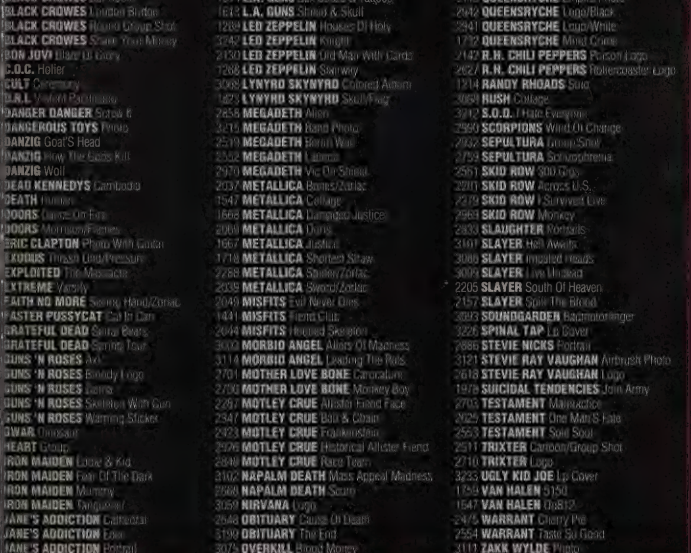
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THE STORY BEHIND THE SONG *No Matter What*

Lillian Axe has had their share of ups and downs. For guitarist Stevie Blaze, vocalist Ron Taylor, guitarist/keyboardist Jon Ster, bassist Darrin DeLatte and drummer Gene Barnett, the road to success hasn't been an easy one. Problems with their old record label, former managers and general frustration took its toll. "Right after we got off our old label my goal was immediately to get back into the studio," recalls Blaze. "Nobody was there to help. The guys in the band were getting all bummed out. It was a rough time. So I said, 'Man, pick it up, guys, we've got to go in and start cutting songs.'"

One of the songs they cut that lifted their spirits was the old Badfinger tune, *No Matter What*, which eventually found its way onto their latest release *Poetic Justice*. "I had always talked about redoing some Badfinger stuff like *If You Want It, Here It Is, Come And Get It, Baby Blue*, whatever," he continues. "We always liked them and thought they were a great band and we were sympathetic because they had some problems. The fact is they were a great band with some great songs but you never heard much about them. We wanted to do some justice by them and take *No Matter What* and give it a kind of cutting edge, a kick in the butt."

Putting the Lillian Axe touch on it was no problem. "It wasn't like, 'How do we make this sound like Lillian Axe doing Badfinger?' The original version is real light on drums and guitar. The key to why the song is great is the melody lines, it's immediately recognizable," adds Blaze. "It was real easy. Then we started playing out live basically, as an encore to see how people reacted and they just dug it."

Apparently, so does original Badfinger member Joey Molland. "In Minneapolis we played a place called The Mirage and Joey, who is the guitar player, was at the show," Blaze adds. "He had called during the day and said he knew all about us doing the cover and he said he loved it. He was real cool."

Releasing the song as a single and doing a video was a choice the band decided to make — with or without the support of radio. "A lot of radio stations are going 'This is a little too 'pop-sounding' for us.' So you never know. You can't please everybody," states Blaze. "We just said, 'Screw it. We like it, it's a good song, people like it, we're gonna go ahead and put it out.'"



NO MATTER WHAT

PETER HAM
THOMAS EVANS
J.C. MOLLAND
MICHAEL GIBBINS
WILLIAM COLLINS

As recorded by LILLIAN AXE

*No matter what you are
I will always be with you
Doesn't matter what you do girl
Ooh girl, with you*

*No matter what you do
I will always be around
Won't you tell me what you've found
girl?
Ooh girl, won't you?*

*Knock down the old grey wall
Be a part of it all.
Nothing to say. Nothing to see.
Nothing to do.
If you would give me all
I would you give it to you.
Nothing would be.
Nothing would be.
Nothing would be.*

*No matter where you go
there will always be a place
Can't you see it in my face, girl?
Ooh, girl want you*

*Knock down the old grey wall
Be a part of it all.
Nothing to say. Nothing to see.
Nothing to do.
If you would give me all
I would give it to you.*

*Nothing would be.
Nothing would be.
Nothing would be.*

*No matter what you are
I will always be with you.
Doesn't matter what you do, girl
Ooh girl with you.*

*No matter what you do
I will always be around.,
Won't tell me what you found girl?
Ooh, girl won't you?*

*Ooh girl.
You girl.
Want you.*

WHEREVER I MAY ROAM

James Hetfield
Lars Ulrich

As recorded by METALLICA

(And the road becomes my
bride.)
And the road becomes my bride.
I have stripped of all but pride, so
in her I do confide,
and she keeps me satisfied,
Gives me all I need
and with dust in throat I crave
only knowledge will I save.
To the game you stay a slave.

Rover, wand'rer, nomad, vagabond,
call me what you will—yeah!
Oh, But I'll take my time anywhere,
free to speak my mind anywhere.
And I'll redefine anywhere,
anywhere I roam
where I lay my head is home, yeah.

(And the earth becomes my
throne.)
And the earth becomes my throne.
But I'll take my time anywhere,
I'm free to speak my mind.
And I'll take my find anywhere,
anywhere I roam,
where I lay my head is home, that's
where.

But I'll take my time anywhere,
I'm free to speak my mind any-
where.
And I'll redefine anywhere,
anywhere I roam,
where I lay my head is home,
carved upon my stone,
my body lie, but still I roam, yeah,
yeah..

Wherever I may roam.
Wherever I may roam.
Wherever I may roam.
And the earth becomes my throne.
I adapt to the unknown
Under wandering stars I've grown,
by myself but not alone.
I ask no one.

And my ties are severed clean,
The less I have, the more I gain.
Off the beaten path I reign.

Rover, wand'rer, nomad, vagabond,
Call me what you will.
But I'll take my time anywhere,
free to speak my mind anywhere
And I'll nevermind anywhere,
anywhere I roam.
Where I lay my head is home, yeah.



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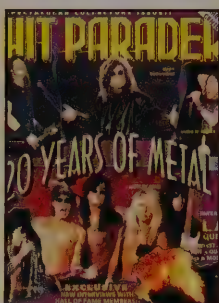
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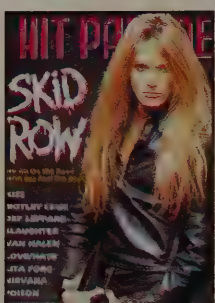
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That's what I am, uhl C'mon.

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lookin' for a guy who's a real go-get-
ter.
Every guy grab a girl,
love her like a man, make her feel a
lot better.
Everybody.

You want it! I'm the one!
I got it! I'm Mr. Fun!
You need it! I'm Captain Cool,
yeah!
Come get it! And I've come for you!
C'mon!!!!

Don't call me "Gigolo",
Don't call me "Cassanova".
Just call me on the phone
and baby, come on over.
When you need someone,
when you need someone to

Make love like a man,
I'm a man.
That's what I am, yeah!
Make love like a man,
your kinda man.
That's what I am.

Every day, every night.
Take her little heart, 'till it beats like
a hammer.
Do it good, do it right.
Crazy little girl, gonna stutter'n'
stammer.

Don't call "Gigolo",
Don't call me "Cassanova".
Just call me on the phone
and baby, come on over
when you need someone,
when you need someone to

Make love like a man,
I'm a man.

*That's what I am, yeah.
Make love like a man—
your kinda man.
That's what I am.*

*Gimme some rock and roll,
little bit of rock and roll
It's gotta be rock and roll,
little bit of rock and roll.*

*Little bit of love goes a long, long
way.
Gotta get it on if you really wanna
get her.
Never ever wait, it's a little too late.
Love her like a man, make her feel
a lot better.*

*You want it! Yeah baby!
I got it! Why not!
You need it! Oh! Oh!
Come get it! Oh, come on!*

*Don't call me "Gigolo",
Don't call me "Cassanova",
Just call me on the phone
and baby come on over.
When you need someone,
when you need someone to*

*Make love like a man,
I'm a man.
That's what I am, yeah.
Make love like a man,
your kinda man.
That's what I am.*

*Make love like a man,
I'm a man, that's what I am, baby.
Make love like a man.
I'm a man, that's what I am.
Hey, get it while you can.
I wanna be your man.
Baby understand,
I'm a mmmmmman!
Make love like a man.
Oh, you love her like a man.
She's gonna feel a lot better
and that's a fact!*

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JEREMY

Jeff Ament

Eddie Vedder

As recorded by PEARL JAM

*at home....drawing pictures....of
mountaintops...with him on top
lemon yellow sun...arms raised in a
V...dead lay in in pools of
maroon below....Daddy didn't give
attention...to the fact that
Mommy didn't care....King Jeremy
the wicked...rule the world.*

*Jeremy spoke in class today
Jeremy spoke in class today*

*clearly I remember....picking on the
boy...seemed a harmless little f##k
...but we unleashed a
lion....gnashed his teeth, bit the
recess
ladies breast...how could I*

*forget...he hit me with a surprise
left
my jaw left hurtin'...dropped wide
open...just like the day....like
the day I heard....Daddy didn't give
affection...and the boy was
something that Mommy wouldn't
wear...King Jeremy the wicked....
ruled his world.*

*Jeremy spoke in class today
Jeremy spoke in class today*

*Try to forget this...try to erase
this...from the blackboard.*

*Jeremy spoke in class today
Jeremy spoke in class today
Jeremy spoke in class today
Jeremy spoke in class today*

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UNHOLY

Gene Simmons
Vinnie Vincent

As recorded by KISS

*I was there through the ages,
chained slaves to their cages.
I have seen you eat your own.
I'm the cycle of pain
of a thousand year old reign.*

*I'm suicide and salvation,
the omen to nations
that you worship on all fours.
I'm the infection and famine
that's knocking at your door.*

*That's why you're feeling so unholy.
Oh, I was created by man.
You know I'm unholy.
Yeah, yeah, yeah, yeah.*

*I am the incubus.
I lay the egg in you,
the worm that burrows through your brain.
But you are the beast
that calls me by my name.*

*You send your children to war
to serve bastards and whores.
So now you know,
you created me
on the day that you were born.*

*Unholy,
I was created by man;
I'm the Lord of the flies.
You know I'm unholy
from the left hand of power comes
the father of lies....
Unholy.
Unholy!*

*I lay you down to sleep
your soul to keep.
Better cross your heart before you die.
And now you know, know that you are mine.
That's why you're feeling so....
unholy
Unholy.
UNHOLY.
UNHOLY!*

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PRETEND WE'RE DEAD

Donita Sparks

As recorded by L7

*What's up with what's goin' down
in every city and every town?
Crampin' styles is the plan.
They've got us in the palm of their greedy hands.*

*When we pretend that we're dead.
When we pretend that we're dead.
They can't hear a word we said
when we pretend that we're dead.*

*Turn the tables with our unity.
They're neither moral nor majority.
Wake up and smell the coffee
or just say "NO" to individuality.*

*When we pretend that we're dead.
When we pretend that we're dead.
They can't hear a word we said
when we pretend that we're dead.*

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- 1456 TESLA Japanese Tour
- 1468 TESTAMENT 1990 Tour
- 1448 VAN HALEN 5150
- 1032 VAN HALEN Oublie
- 1469 WHITESNAKE '87 U.K. Tour

ROADIE LAMINATED PASSES \$15

Actual Passes Used By The Roadies At Past Concerts

- 1000 AC/DC Fly On The Wall
- 1310 AEROSMITH Pump '89-'91
- 1351 ALICE COOPER Raise Your Fist
- 1376 ANTHRAX Persistence Of Time
- 1372 DANZIG Access All Areas
- 1082 DEF LEPPARD Hysteria
- 1256 GREAT WHITE/TESSA
- 1367 GUNS 'N ROSES '91-'92 Tour
- 1387 JANE'S ADDICTION Ritual
- 1116 KISS Destroyer
- 1066 LED ZEPPELIN U.S. 1977
- 1388 LITA FORD All Access
- 1226 MEGADETH Peace Sells Crawl
- 1384 METALLICA Captain Crunch
- 1274 METALLICA Justice '88-'89
- 1358 MOTLEY CRUE Crew '82
- 1371 MOTLEY CRUE Dr. Feelgood Europe
- 1322 NELSONS Working Personnel
- 1372 OZZY OSBOURNE No Rest
- 1392 POISON Working Personnel
- 1384 QUEEN Guest '8
- 1386 QUEENRYCHE All Access '90-'91
- 1325 RUSH Hemispheres
- 1323 RUSH Presto
- 1380 SCORPIONS Backout
- 1144 SLAYER World Sacrifice
- 1346 STEVE NICKS
- 1374 STEVE RAY VAUGHAN Looking Up
- 1032 VAN HALEN 5150
- 1349 VAN HALEN Oublie/Performer

SWEAT PANTS \$25

SPECIFY M,L,XL

- 1002 AC/DC
- 1004 ANTHRAX
- 1018 G. DEAD
- 1006 G. N. ROSES
- 1005 MEGADETH
- 1000 METALLICA
- 1001 MOTLEY CRUE
- 1010 POISON
- 1013 TESTAMENT
- 1015 VAN HALEN
- 1011 WARRANT

HEADBANDS \$4.50

1000 AC/DC

- 1004 BON JOVI
- 1010 DEF LEPPARD
- 1064 F. PUSSYCAT
- 1034 GUNS 'N ROSES
- 1013 IRON MAIDEN
- 1016 KISS
- 1065 L.A. GUNS
- 1017 LED ZEPPELIN
- 1058 L. SKYNNYRD
- 1011 MEGADETH
- 1038 METALLICA
- 1018 MOTLEY CRUE
- 1071 NELSONS
- 1020 OZZY
- 1041 SKID ROW
- 1067 SLAUGHTER
- 1052 SLAYER
- 1042 WARRANT

DENIM TOUR JACKETS \$99

Specify M,L,XL

- 1009 AC/DC
- 1000 AEROSMITH
- 1005 CINDERELLA
- 1010 DOORS
- 1011 ERIC CLAPTON
- 1001 FAITH NO MORE
- 1004 GRAFTFUL DEAD
- 1013 JIMI HENDRIX
- 1012 LED ZEPPELIN
- 1006 MEGADETH
- 1007 MOTLEY CRUE
- 1008 POISON
- 1002 WARRANT
- 1003 WINGER

Set of 5 BUTTONS \$6

Pick your Favorite Group-Receive a variety of Pictures

- 1036 AC/DC
- 1085 ANTHRAX
- 1135 BLACK CROWES
- 1124 DANZIG
- 1010 DEF LEPPARD
- 1011 FAITH NO MORE
- 1078 GUNS 'N ROSES
- 1016 KISS
- 1017 LED ZEPPELIN
- 1019 METALLICA
- 1021 MOTLEY CRUE
- 1133 NELSONS
- 1143 NIRVANA
- 1024 OZZY
- 1083 POISON
- 1107 QUEENRYCHE
- 1109 RUSH
- 1136 SEPULTURA
- 1076 SLAYER
- 1112 S. TENDENCIES
- 1033 VAN HALEN

EMBROIDERED PATCHES \$3.50

- 1213 AC/DC Thunderstruck
- 1199 AEROSMITH Wings
- 1064 ANTHRAX Logo
- 1129 BON JOVI
- 1005 CINDERELLA
- 1067 DOORS Blue Logo
- 1196 EXODUS Logo
- 1022 EXTREME
- 1210 FAITH NO MORE Logo
- 1059 GREAT WHITE Logo
- 1233 GUNS 'N ROSES Dagger
- 1030 GUNS 'N ROSES Logo
- 1234 GUNS 'N ROSES Illusion
- 1205 HEART Logo
- 1184 IRON MAIDEN Ribbon
- 1215 JANE'S ADDICTION
- 1019 KISS Logo
- 1027 L.A. GUNS Shield
- 1194 LED ZEPPELIN Swirlway
- 1024 MEGADETH Logo
- 1153 METALLICA 3-D Logo
- 1154 METALLICA Creeping Death
- 1027 METALLICA Justice
- 1026 METALLICA Monster
- 1028 METALLICA Puppets
- 1023 METALLICA Splash Skull
- 1029 MISFITS Logo
- 1193 MOTLEY CRUE Dr. Feelgood
- 1130 MOTLEY CRUE Girls
- 1024 MOTLEY CRUE Theatre
- 1227 NELSON
- 1157 OVERKILL Green
- 1090 OZZY Logo
- 1137 PINK FLOYD Logo
- 1038 POISON Logo
- 1230 RUSH
- 1229 SCORPIONS
- 1131 SKID ROW
- 1027 SLAUGHTER Logo
- 1038 SLAYER Logo
- 1231 SOUNGARDEN
- 1057 SUICIDAL TENDENCIES Logo
- 1177 TESTAMENT Logo
- 1128 WARRANT

AUTHENTIC PRESS KITS \$18

Used To Promote The Bands, Contains Bio, Photo & Backstage Pass

- 1067 AEROSMITH Vacation
- 1000 ALICE COOPER 1977 Bio, Photo
- 1094 ANTHRAX Bio, Photo, Living
- 1003 CINDERELLA Bio, Photo
- 1005 DEF LEPPARD Hysteria Bio
- 1070 ERIC CLAPTON Cross Roads
- 1073 ERIC CLAPTON Real Thing
- 1093 FASTER PUSSYCAT Bio, Photo
- 1013 GUNS 'N ROSES Bio, Photo
- 1014 HEART Bad Animals
- 1084 JIM MORRISON Photo Demented
- 1016 JOAN JETT 1983 Bio, Photo
- 1019 KISS 1975, Alive Bio
- 1009 LITA FORD Bio, Photo
- 1103 LYNNYRD SKYNNYRD Legend Bio
- 1066 MADONNA Immaculate
- 1028 MEGADETH Bio, Photo
- 1097 S. TENDENCIES 1987 Bio, 2 Photos
- 1095 MOTLEY CRUE Photo, Theatre
- 1043 POISON Bio, Photo
- 1100 QUEENRYCHE Waring Bio
- 1098 R.A.C. PEPPERS Mother's Milk
- 1047 RUSH Hold Your Fire Bio
- 1074 SAM FOX Wanna Have Fun
- 1072 SLAYER South If Heaven
- 1080 STEVE NICKS Other Side Mirror
- 1077 STEVE RAY VAUGHAN
- 1097 S. TENDENCIES Join Army
- 1053 VAN HALEN 1982 Bio, Photo
- 1066 WARRANT Dirty Rotten Bio

3" x 5" COLOR PHOTO SETS \$13

- 1013 AEROSMITH Set Of 5
- 1005 ALICE COOPER Set Of 4
- 1030 BLACK CROWES Set Of 6
- 1004 DEF LEPPARD Set Of 5
- 1051 EXTREME Set Of 5
- 1052 GUNS 'N ROSES Set Of 5
- 1001 HEART Set Of 5
- 1049 HEART Set Of 5
- 1007 METALLICA Set Of 5
- 1008 MOTLEY CRUE Set Of 5
- 1050 NELSON Set Of 5
- 1040 POISON Set Of 5
- 1048 S. R. VAUGHAN Set Of 5
- 1015 TESLA Set Of 5
- 1012 VAN HALEN Set Of 5

LARGE EMBROIDERED CUTOUT PATCHES \$6

- 1095 AC/DC
- 1107 ANTHRAX
- 1007 CINDERELLA
- 1105 DEF LEPPARD
- 1063 G. N. ROSES
- 1097 LED ZEPPELIN
- 1099 MEGADETH
- 1100 METALLICA
- 1141 MOTLEY CRUE
- 1103 POISON
- 1147 SKID ROW
- 1145 SLAUGHTER
- 1104 SLAYER
- 1130 TESTAMENT

GET THE PICTURE

BY JENNIFER FUSCO

★ FLICK PICK ★

You don't necessarily have to be hip to the Seattle music scene to enjoy **Singles** — but it helps. The latest film from writer/director Cameron Crowe (**Fast Times At Ridgemont High**, **Say Anything**) is not about the explosion of bands coming out of that city, however it does capture the sights and sounds of the new "alternative metal" genre.

Singles is a romantic comedy about (what else?) single people living in (where

film, it's not really the focus. The real story is in the relationships of the characters — their struggles, their frustrations — with their lives, with each other and with themselves. Don't get the wrong idea, though. This flick is not depressing; in fact, it's just the opposite. Crowe's portrayal of growing up in the '90s is realistic, heartwarming, and at lots of times, funny.

Regardless of whether or not you're into bands like Pearl Jam or Soundgarden, you should definitely check out **Singles**.

★ BEHIND THE SCREENS ★

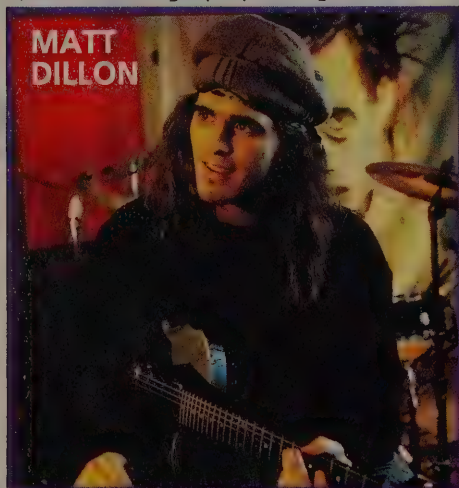
Believe it or not, **Singles** was in production way before the Seattle music scene became so popular. Plans for a soundtrack featuring all the hottest Seattle bands were in the works months before MTV picked up on the craze. The thirteen tracks are an eclectic collection of songs that capture the essence of the artists who hail from the Washington city.

Cornell also does a solo song, *Seasons*, which he developed from the storyline of the movie. "In the movie, Cliff Poncier (Dillon) loses his band and ends up on a street corner selling his own solo cassettes," Crowe explains. Pearl Jam's Jeff Ament designed a cover for that cassette complete with song titles. "Cameron was laughing about the song titles saying he thought they were typical titles for the introspective solo tape from a local musician," continues Cornell. "I'd always thought it'd be really cool just to write down an album's worth of titles in order, as though it was a record already and then write the songs based on those titles." One of those titles that Cornell turned into a song was *Seasons*.

Pearl Jam's contributions include *State Of Love And Trust*, written by lead singer Eddie Vedder. "Eddie was writing lyrics pertaining to what he was getting out of the film," explains Ament. "I think he probably took a heavier angle on what the movie was about than a lot of people will, but that's Eddie, which is a beautiful thing."

"*Breath* was a song that (guitarist) Stone (Gossard) had written before we'd really gotten Pearl Jam together," Ament adds. "We didn't feel we were going to be able to use it for the next record because it just wouldn't be fresh anymore."

Other contributions include Mother Love Bone's *Chloe Dancer/Crown Of Thorns* (MLB originally featured members of Pearl Jam), and new tunes from the Smashing



else?) Seattle. Matt Dillon (**Drugstore Cowboy**), Bridget Fonda (**Doc Hollywood**), Campbell Scott (**Dying Young**), Kyra Sedgwick (**Born On The Fourth Of July**), Sheila Kelley (**Pure Luck**, TV's *L.A. Law*) and Jim True (**The Accidental Tourist**), star as residents of a Seattle apartment complex who meet and share their lives and loves. Dillon, who sports long hair for the flick, plays Cliff Poncier, a struggling musician who frequents the local club scene with his band, Citizen Dick. Here's where it helps if you're familiar with Seattle groups — the members of Dillon's Citizen Dick are none other than Pearl Jam. Soundgarden and Alice in Chains also have cameos in the film — a decision made by Cameron and music supervisor Danny Bramson. "When the characters within **Singles** would go into a club, they actually go into a club," explains Bramson. "And instead of having piped in music, we have Alice in Chains and Soundgarden playing in the background."

Although there is a lot of music in this



As we mentioned, Alice in Chains and Soundgarden both perform live in the movie. Alice in Chains had about 12 demo songs to choose from and wound up with the tune *Would?* which they sing live in the film but recorded in the studio for the soundtrack. Similarly, Soundgarden performs *Birth Ritual* live but recorded a studio version. "We had originally planned for *Jesus Christ Pose* to be in the movie," states lead singer Chris Cornell. "They kind of switched around, mainly because Cameron really liked *Birth Ritual* a lot and didn't think *Jesus Christ Pose* fit as well."

Pumpkins, the Screaming Trees, Mudhoney, the Lovemongers (the side project of Heart's Ann and Nancy Wilson), two tracks from the Replacements' Paul Westerberg as well as a classic Jimi Hendrix song.

The soundtrack enhances the movie, but it certainly stands on its own. According to Bramson, that was the plan. "When Cameron and I first conceived this album we wanted it, in the end, to stand on its own, separate and apart from the film. We kept challenging the bands, and demanding their strongest and most inspired material. And, one by one, they delivered."

HIT OR MISS

COMPILED BY THE HIT PARADER STAFF

HELMET, MEANTIME

Helmet has created quite a stir for a band whose debut album, **Meantime**, has just been released. This East Coast unit, fronted by crazed guitarist/vocalist Page Hamilton, seems intent on giving the metal scene its latest dose of "revolutionary change"—somewhat akin to what Nirvana accomplished earlier this year. Judging by the material contained on this first effort, they may well be on their way to doing just that! This is metal that's raw, primal and savage, yet played with a level of style and sophistication that holds up under repeated listenings. Are Helmet metal's Next Big Thing? It sure as hell seems like it.

HIT

FAITH NO MORE, ANGEL DUST

Faith No More have never been an easy band to figure out—and that seems to be exactly the way these Bay Area rockers like it. On their latest album, **Angel Dust**, it appears as if the band has intentionally turned their back on the surprise success they enjoyed with their last effort, **The Real Thing**. On such new songs as *Land Of Sunshine*, *Midlife Crisis* and *Everything's Ruined*, the group has created a series of ugly, uncompromising songs that are actually difficult to listen to—and impossible to figure out. When vocalist Mike Patton stated earlier this year that the band's label "didn't know what to make of our new album," he obviously knew what he was talking about. This is a confusing work, to say the least; though it is challenging and at times compelling.

MISS

JOE SATRIANI, EXTREMIST

He's fast, he's clean and damn... he's good! Who else could we be talking about but Joe Satriani, possibly the fastest guitar gun in the known universe. Joltin' Joe is back with his latest dose of six string dyna-

mite, **Extremist**, a collection that fully showcases every move in Satriani's sizable bag of tricks. While Satriani has yet to receive the mass acclaim afforded the likes of Van Halen and Vai (a former Satriani student), it seems only time before he joins that illustrious group at the top of the Guitar God hit parade. Such new epics as *Friends* and *Summer Song* give plenty of room for Satriani to let loose — and a mind boggling display of talent it is.

HIT

MEGADETH, COUNTDOWN TO EXTINCTION

A few issues back, one member of the **Hit Parader** staff presented a rather wishy washy review of Megadeth's new album, **Countdown To Extinction**. Well, another staff member disagrees:

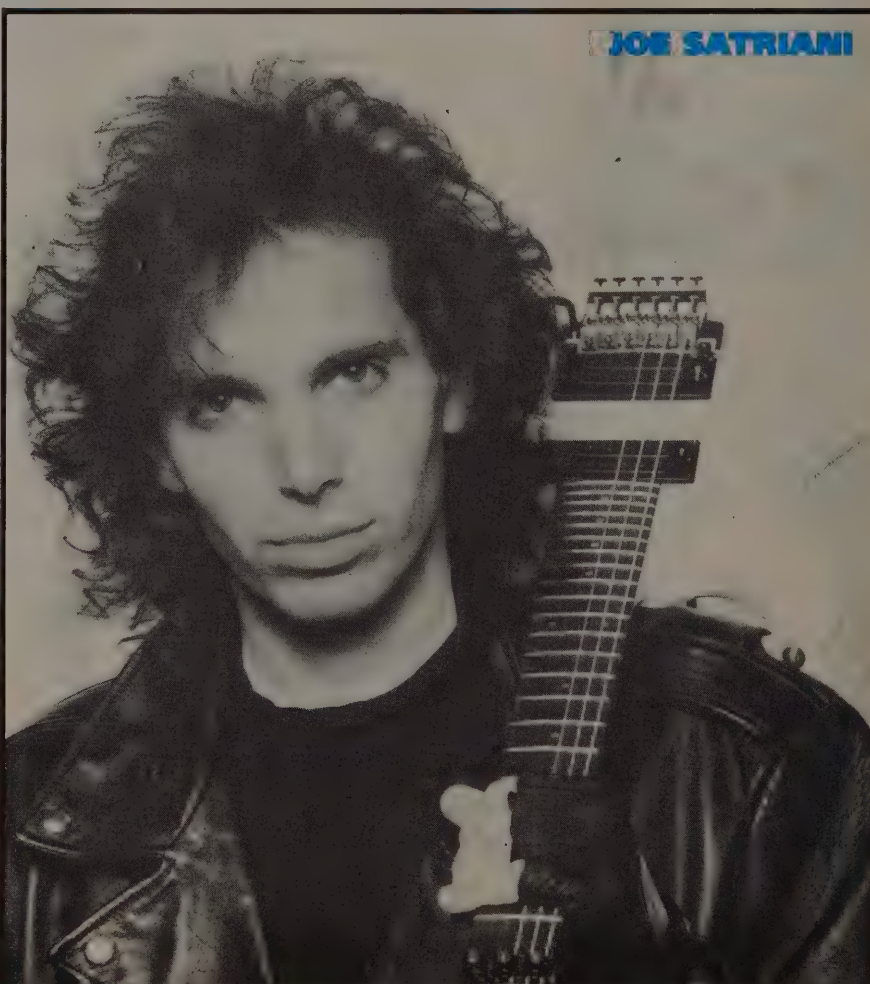
Countdown To Extinction may well be the album that breaks down all barriers as far as Megadeth's success is concerned. From first track to last, band leader, guitarist/vocalist/producer Dave Mustaine has created a state-of-the-art masterpiece that takes heavy metal to a new level of intensity. As shown on tracks like *Skin O' My Teeth*, Megadeth is at the forefront of metal's continued evolution daring to go where few bands have dared to venture before.

HIT

DREAM THEATRE, IMAGES AND WORDS

Dream Theatre stands proudly as one of hard rock's most intriguing outfits. They're not shy about their thoughtful, progressive stance and as shown on their latest LP, **Images And Words**, they're not scared by those who may feel their style is a bit dated for the "thrashing '90s." With any luck, Dream Theatre will receive the kind of support from radio, MTV and fans that this kind of effort richly deserves.

HIT



METAL ACTION

LOLLAPALOOZA II—with Pearl Jam, Soundgarden, Red Hot Chili Peppers, Ice Cube, Jesus And Mary Chain, Lush, plus political booths, freaky sideshows, body piercing and more.

August 9, 11 Jones Beach, NY
August 12 Stanhope, NJ
August 13 Dayton, OH
August 15 Cleveland, OH
August 16 Pittsburgh, PA
August 18 Raleigh, NC
August 20 Atlanta, GA
August 22 Miami, FL
August 23 Orlando, FL
August 25 Charlotte, NC
August 28 Minneapolis, MN
August 29 Troy, WI

KISS, FASTER PUSSYCAT, LYNCH MOB

August 15 Portland, OR
August 16 Spokane, WA
August 18 Billings, MT
August 19 Rapid City, SC
August 20 Casper, WY
August 21 Salt Lake City, UT
August 23 Denver, CO
August 25 Wichita, KS
August 26 Omaha, NE
August 28 Manhattan, KS
August 29 Kansas City, KS
August 30 Ames, IA

OZZY OSBOURNE, UGLY KID, SLAUGHTER

August 12 Orlando, FL
August 14 New Orleans, LA
August 15 Memphis, TN
August 17 Cincinnati, OH
August 18 Indianapolis, IN
August 20 Hoffman Estates, IL
August 22 Oklahoma City, OK or Little Rock, AR
August 22 Tulsa, OK
August 25 Little Rock or Oklahoma City
August 26 Dallas, TX
August 28 Houston, TX
August 29 San Antonio, TX

DEF LEPPARD

August 15 San Antonio, TX

METALLICA, GUNS N' ROSES, FAITH NO MORE

August 8 Montreal, Canada
August 9 Toronto, Canada

THE BLACK CROWES

August 12 Peoria, IL
August 13 Dayton, OH
August 15 Cleveland, OH
August 16 Pittsburgh, PA
August 17 Syracuse, NY
August 18 Buffalo, NY
August 20-21 Philadelphia, PA
August 22 Boston, MA
August 25 New Haven, CT
August 26-27 New York, NY
August 29 Albany, NY
August 30 Poughkeepsie, NY
August 31 Washington, DC

METAL by MAIL

LPs/CASSETTES/COMPACT DISCS

n/a = not available

	LP	CASS	CD		LP	CASS	CD
AFFLICTION/Damnation Of Humanization	n/a	8.99	12.99	IMMOLATION/Dawn Of Possession	n/a	8.99	14.99
ASPHYX/Grush The Cenotaph EP (5 songs)	n/a	5.99	9.99	INCANTATION/Onward To Golgotha	n/a	8.99	14.99
ATHEIST/Unquestionable Presence	14.99	8.99	14.99	MASSACRE/Inhuman Condition (4 song EP)	n/a	5.99	9.99
AUTOPSY/Severed Survival	n/a	8.99	14.99	MASTER/On The 7th Day... God Created Master	n/a	8.99	14.99
AUTOPSY/Flend For Blood (6 song EP)	n/a	5.99	7.49	MERCYFUL FATE/Return Of The Vampire (Comp.)	n/a	8.99	14.99
BAPHOMET/The Dead Shall Inherit	n/a	8.99	14.99	MERCYLESS/Abject Offering	n/a	8.99	14.99
BENEDICTION/Grand Leveller	n/a	8.99	14.99	METALLICA/Enter Sandman/Stone Cold Crazy (single)	n/a	3.49	n/a
BODY COUNT/Body Count	n/a	8.99	14.99	METALLICA/The Unforgiven / Killing Time (single)	n/a	3.49	n/a
CANCER/To The Gore End	n/a	8.99	14.99	METALLICA/Nothing Else Matters/Enter Sandman(Live)	n/a	3.49	n/a
CANNIBAL CORPSE/Butchered At Birth	n/a	8.99	14.99	MONSTROSITY/Imperial Doom	n/a	8.99	14.99
CARCASS/Necroticism	14.99	8.99	14.99	MORBID ANGEL/Blessed Are The Sick	14.99	8.99	14.99
CARCASS/Tools Of The Trade (4 song EP)	n/a	5.99	9.99	MORGOOTH/Cursed	n/a	8.99	14.99
CATHEDRAL/Dark Recollections	n/a	7.99	11.99	MORTUARY/Blackened Images	n/a	8.99	14.99
CATHEDRAL/Forest Of Equilibrium	14.99	8.99	14.99	MY DYING BRIDE/As The Flower Withers	14.99	8.99	14.99
CONFESSOR/Confessor (4 song EP)	n/a	5.99	9.99	NAPALM DEATH/Utopia Banished	14.99	8.99	14.99
CRO-MAGS/Alpha Omega	n/a	8.99	14.99	NIRVANA/Bleach (1st)	n/a	8.99	14.99
DANZIG/How The Gods Kill	n/a	9.99	15.99	OBITUARY/The End Complete	n/a	8.99	14.99
DARK ANGEL/Very Best Of	n/a	7.99	11.99	OBITUARY/Cause Of Death	n/a	8.99	14.99
DARK THORNE/A Blaze In The Northern Sky	14.99	8.99	14.99	PANTERA/Vulgar Display Of Power	n/a	9.99	15.99
DEATH/Human	n/a	8.99	14.99	PARADISE LOST/Gothic	n/a	8.99	14.99
DECEASED/Luck Of The Corpse	n/a	8.99	14.99	PUNGENT STENCH/Been Caught Buttering	14.99	8.99	14.99
DEICIDE/Legion	n/a	8.99	14.99	REVENANT/Prophecies Of A Dying World	n/a	8.99	14.99
DISHARMONIC ORCHESTRA/Not To Be Undimensional	n/a	8.99	14.99	ROLLINS BAND/End Of The Silence	n/a	8.99	14.99
DISMEMBER/Like An Everflowing Stream	14.99	8.99	14.99	SADUS/A Vision Of Misery	n/a	8.99	14.99
DREAM THEATER/Images & Words	n/a	8.99	15.99	JOE SATRIANI/The Extremist	n/a	9.99	15.99
ENTOMBED/Clandestine	n/a	8.99	14.99	SCORN/Vae Solis	n/a	8.99	14.99
ENTOMBED/Stranger Aeons (3 song EP)	n/a	5.99	9.99	SEPTULURA/Arise	n/a	8.99	14.99
EXCRUCIATION/Anno-Domini	n/a	8.99	14.99	SEPTULURA/Morbid Visions/Bestial Devastation	n/a	8.99	14.99
EXHORDER/The Law	n/a	8.99	14.99	SINISTER/Cross Of Styx	n/a	8.99	14.99
EXODUS/Very Best Of	n/a	7.99	11.99	SLAYER/Hell Awaits	n/a	8.99	14.99
FAITH NO MORE/Angel Dust	n/a	9.99	15.99	SUFFOCATION/Effigy Of The Forgotten	n/a	8.99	14.99
GODFLESH/Pure	n/a	8.99	14.99	TESTAMENT/The Ritual	n/a	9.99	15.99
GORGUTS/Considered Dead	n/a	8.99	14.99	TNT/Realized Fantasies	n/a	9.99	15.99
GRAVE/Into The Grave	n/a	8.99	14.99	UNLEASHED/Shadows In The Deep (Swedish)	n/a	8.99	14.99
GRINDCRUSHER/Earache Sampler (Over 20 bands!)	n/a	7.49	11.99	WARLOCK/Burning The Witches	n/a	7.99	13.99
GWAR/America Must Be Destroyed	n/a	8.99	14.99	WARLOCK/Hellbound	n/a	7.99	13.99

VIDEOS (VHS Only)

AC/DC/Let There Be Rock (The Movie)	19.99	MINISTRY/In Case You Didn't Feel Like Showing Up (Live-58 min.)	19.99
ALICE IN CHAINS/Facelift Live (45 minutes)	16.99	MOTLEY CRUE/Denial Of Denial	19.99
BAD RELIGION/Along The Way (75 minutes)	19.99	NAPALM DEATH/Live Corruption	19.99
ALICE COOPER/Prime Cuts (23 songs/90 minutes)	19.99	OZZY OSBOURNE/Don't Blame Me (100 minutes)	19.99
DANZIG/Danzig (40 minutes of videos & interviews)	19.99	OVERKILL/Videoscope (45 minutes)	16.99
DANZIG/Lucifuge	17.99	PANTERA/Cowboys From Hell (30 minutes)	15.99
DEAD KENNEDYS/Live '84	19.99	PRIMUM/Cheesy Home Video (30 minutes)	17.99
GWAR/Live Antarctica	19.99	QUEEN/We Will Rock You	14.99
GWAR/Phallus In Wonderland (58 minutes)	19.99	RED HOT CHILI PEPPERS/Funky Monks	19.99
HARD N' HEAVY GRINDCORE/Featuring: Napalm Death, Godflesh, Carcass, Entombed, Morbid Angel, Bolt Thrower, Nocturnus, and more!	19.99	SEPTULURA/Under Siege-Live In Barcelona (54 minutes)	19.99
IRON MAIDEN/From There To Eternity (90 minutes/21 clips)	19.99	SLAUGHTER/The Wild Life	18.99
LIVE IN NYC '91/Agnostic Front, Sick Of It All, Gorilla Biscuits, MEGADETH/Rust In Pieces (45 minutes)	19.99	SOUNDGARDEN/Louder Than Live (50 minutes)	15.99
METALLICA/Cliff 'Em All	19.99	SUICIDAL TENDENCIES/Lights Camera Suicidal (45 minutes)	17.99
		TESTAMENT/Seen Between The Times (55 minutes)	17.99
		ULTIMATE REVENGE PT. 1/Venom, Slayer, & Exodus. 1985-60 min.	20.99
		WARLOCK/Live In London (60 minutes)	24.99

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CANCER/Death Shall Rise	MEGADETH/Vic Goes To Hell	PRIMUM/Bug-Eyed Clay Figure
CANNIBAL CORPSE/Butchered At Birth	METALLICA/Gargyle (\$12.99)	PRONG/Prove You Wrong-Pushed design
CARCASS/Chest Cavity	MORBID ANGEL/Pentagram	PUNGENT STENCH/Been Caught Buttering
DEATH/Human	MORBID ANGEL/Leading The Rats	SACRED REICH/Unexamined Life (Plato)
DEATH/Scream Bloody Gore	NAPALM DEATH/Life	SEPTULURA/Arise
DEICIDE/Decide (LP cover)	NAPALM DEATH/Death My Manipulation	SLAYER/Impaled Skulls
DISMEMBER/Like An Everflowing Stream	NIRVANA/Circle logo	SLAYER/Siamese Twins
GORGUTS/Considered Dead	NIRVANA/Nevermind (white)	SOUNDGARDEN/Badmotorfinger
GWAR/Guts (White)	OBITUARY/Pile Of Skulls (w/logo dripping above)	SUFFOCATION/Effigy Of The Forgotten
IMMOLATION/Dawn Of Possession	OBITUARY/Cause Of Death	SUICIDAL TENDENCIES/Send Me Your \$\$\$
IRON MAIDEN/Be Quick Or Be Dead	OVERKILL/HorrorScope	TESTAMENT/The Ritual

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INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE

The Jackson/Charvel guitar company — also known as Charvel/Jackson, probably out of mere alphabetical convenience — makes some of the hottest-sounding, sleekest-looking, best-playing, most-endorsed-by-hard-rock-heavies, electric guitars in the world. Also, usually, some of the most expensive. We've mentioned many of them in this very column. So we're very pleased to be able to report this month that Jackson/Charvel has just come out with a pair of affordably priced guitars, at least by their lofty standards. This should be big news for our readers, who we feel are not always flush with the \$1200 to \$1500 it usually costs for a Jackson/Charvel Axe, especially in these tighter economic times. Both new Jackson/Charvel guitars carry a suggested retail price tag of \$695 — and if you know anything about their guitars, you know that's a rather amazingly low price.

First up is the new Jackson Rhoads EX guitar, named — as any self-respecting Hit Parader reader ought to know — for the late great Randy Rhoads, who set the metal guitar world on its ear with Ozzy Osbourne's band before dying tragically in a plane crash ten years ago. Jackson/Charvel first developed the futuristic Gibson explorer-style Rhoads guitar shape in conjunction with Randy 12 years ago; it's been a steady top-seller ever since at about \$1400. The new \$695 model has two humbucking pickups with medium to high output, controlled by a slotted-type 3-position switch and a master volume knob; 22-fret eastern rock maple neck with rosewood fingerboard, pearl dot markers and 25.5-inch scale length; poplar body; and Jackson's JT-580 double-locking tremolo system. It's available in black, snow white, bright red,

candy blue and stone finishes.

The other new bargain is the Jackson Stealth EX guitar, with a sleek lightweight body made of the new-age guitar material, basswood — which is both ultra-comfortable to use due to its light weight, and yet is also dense enough despite its light weight to be highly resonant. The Stealth EX also has a newly designed 17 mm neck shape offering speed and rigidity Jackson says was never available in a guitar in this price range. It has the same neck and fingerboard specs as the Jackson Rhoads EX, but with three pickups: two single-coils at the neck and middle positions, and a double-coil humbucker

back at the bridge. All pickups have been newly designed especially for the new 1992 Jackson Pro Series models, and the company says they feature a wide range of tonal response to suit any playing style. The Stealth EX is available in black, deep metallic red, dark metallic blue, and stone finishes. Other Stealth series guitars are available with a wide variety of features, including ebony fingerboards, and ash-wood bodies with transparent finishes and matching headstocks.

If you're still not quite convinced that these guitars are worth checking out, know this: Jackson/Charvel says "As this is the first time Jackson has ever offered instruments at the mid-price

level, the factor has worked extremely hard to make sure these new models are worthy of bearing the Jackson name." Any guitar players looking for a good guitar deal ought to be very excited; any other guitar makers offering mid-price instruments ought to be rather frightened. For more info write: Jackson/Charvel, P.O. Box 2344, Ft. Worth, TX 76113.

The Jackson Rhoads EX guitar.



The Jackson Stealth EX.



Fender's new Champ 25 S/E amp features all-new hybrid circuitry, using two 5881 tubes in the power amp section to combine classic tube-amp "punch" with versatility and reliability of modern solid-state amps. A variety of clean and overdriven guitar sounds come in the bargain. Tone controls include a "contour" knob that offers both midrange boost and cut in the same knob, to switch smoothly from a growly midrange tone for punchy rhythm-chord playing, to a thinner biting sound for metallic leads. There's also the famous spring reverb with depth control, effects loop and headphone jack. For more info write Fender Musical Instruments Corp., 1130 Columbia St., Brea, CA 92621.



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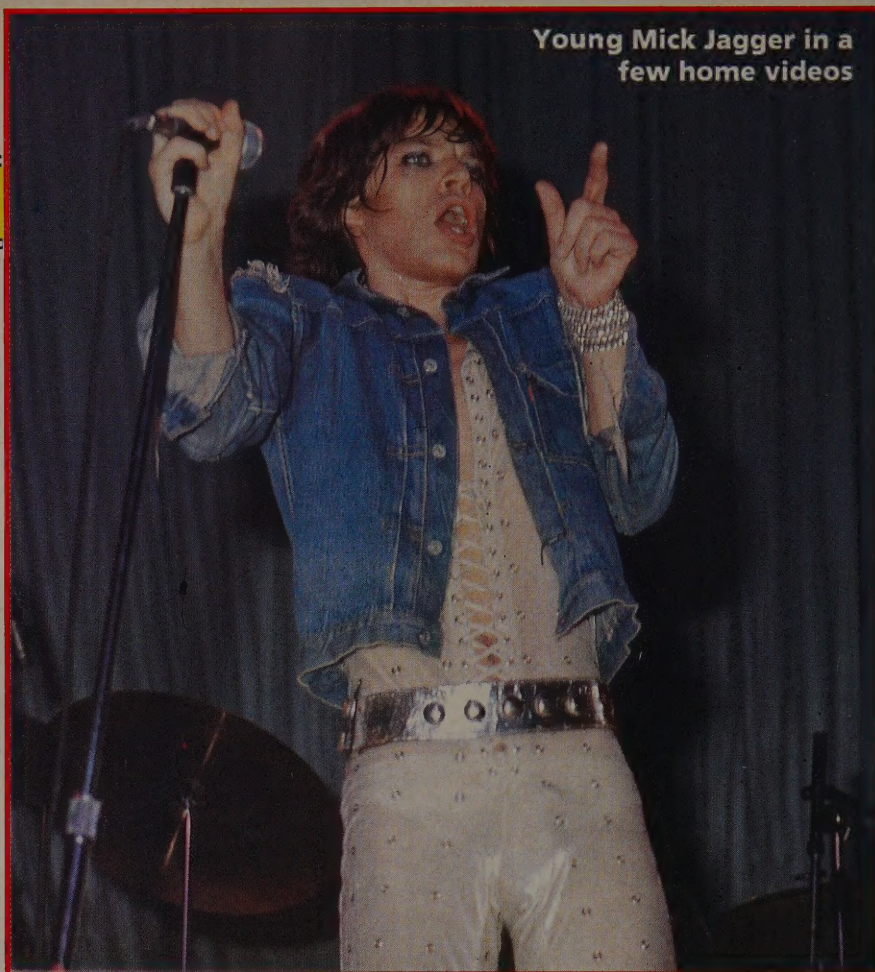
BY ANNE LEIGHTON

THE LATEST IN HOME ENTERTAINMENT

WAYNE'S WORLD! WAYNE'S WORLD!
WAYNE'S WORLD! WAYNE'S WORLD!!

Wayne and Garth are worthy of being the pick music video in *Video View* this month. Starring Mike Myers and Dana Carvey, **Wayne's World** (\$24.95/Paramount) makes the all important artistic statement to read contracts before you sign away your creative work and that the artist/musician/cable tv show host knows what's best for his or her craft, not some money-making opportunist. David Gilmour and Nick Mason of Pink Floyd took part in a death-defying car race along the beautiful Mexican countryside in October 1991, then wrote 18 minutes of new music and turned it all into a video called **La Carrera Panamerica. ZZ Top Greatest Hits: The Videos** (50 min./\$19.98/Warner Reprise Video) features the bearded Texas rockers' entire video clip collection including the Paula Abdul-choreographed *Velcro Fly* and their latest *Viva Las Vegas*. The Rolling Stones 1970 Documentary **Gimme Shelter** is finally available on home video. (90 min./\$29.95/ABKCO Video) The Stones sing *Let's Spend Some Time Together*, but The Doors' Jim Morrison refuses to bow down to censorship on their unique appearances in **The Very Best Of Ed Sullivan, Vol. 1 and 2**. Other great rockers on the collection include Elvis Presley, The Everly Brothers, The Beatles. Comedian Lenny Bruce had his reign of sociological humor from the early 1950s to the mid-1960s. Former Deep Purple singer Ian Gillan had a major role as Judas Iscariot in **Jesus Christ Superstar**, which is now available on laserdisc (\$34.98/MCA Home Video). Though more influenced by jazz music, comedian Lenny Bruce was a rock and roller's best friend as he fought censorship and double standards through his humor and his legendary court battles. His outrageous style has influenced comedians like the late Sam Kinison and Richard Pryor, and there's a new **Lenny Bruce: The Performance Film** collection (\$19.95/\$29.95 with CD, \$24.95 with cassette/Rhino Home Video). The original version of *Anthrax's Got The Time* was written by jazz musician Joe Jackson, does the song on his first home video, **Laughter & Lust Live**

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Young Mick Jagger in a few home videos

(\$19.98/A*Vision Entertainment).

There's a couple of "how to make it in music" videos out—one by former UFO and Waysted guitarist **Paul Chapman** (now in the band Ghost). His guitar instructional video, book and cassette combo are available by sending a check for \$51 to Outland International Productions, PO Box 952438, Lake Mary, FL 32795. Music Business Seminars Ltd. has several videos; **How To Get A Record Deal** (previously covered in this column) for \$39.95, plus **A Musician's Guide To Publicity And Promotion** and **Outside The Inner Circle** (\$39.95), that can help up and coming bands. They also have various booklets with music industry contacts and they hold seminars on how-to-make it in music throughout the country. All these videos and a cassette workshop program, **Doing Music & Nothing Else** usually total \$305, but Music Business Seminars, Ltd. said *Video View* readers can get the packet for \$195.00 until October 1, 1992 if you mention you read about the Power Pak in this column. For more information write Music Business Seminars, Ltd., 87 Lafayette Rd., Hampton Falls, NH 03844 or call 1-800-448-3621.

There are lots of exciting new action and thriller movies available like **Blind Man's Bluff** with Ron Perlman (Paramount), **Freejack** with Emilio Estevez and Mick Jagger (\$94.99/Warner), Sharon Stone's **Year Of The Gun** (\$92.95/Columbia Tri-Star), Wes

Craven's **The People Under The Stairs** (\$89.95/MCA), and **Freddy's Dead: The Final Nightmare** with Alice Cooper, Johnny Depp and Roseanne Arnold (\$94.95/New Line Home Video). Two very cool animated flicks are the Japanese made sci-fi extravaganza **Crystal Triangle** (\$39.95/Central Park Media) and Tim Burton's (**Batman**, **Edward Scissorhands**) first major project **Frankenweenie** (\$4.99/Walt Disney).

Video View got a kick over Martha Quinn's acting and Blue Oyster Cult's music in **Bad Channels** (MCA), and raves for **Fear** with Michael O'Keefe and Ally Sheedy's (\$89.98/Vestron), Jodi Foster and Dennis Hopper's **Backtrack** (\$89.98/Vestron), and **Seedpeople** about folks that are turned into zombies. There are some David Cronenberg movies: **Scanners III: The Takeover** (\$19.98/Republic) and **Naked Lunch** (\$94.98/Fox Video). Republic has old Bela Lugosi thrillers- **Black Dragons**, **Scared To Death** and **White Zombie** (\$19.98 each).

Star Trek VI: The Undiscovered Country (Paramount), plus **Contact UFO—Alien Abductions** (\$19.98/MPI Home Video) and **UFOS: A Need To Know** (\$39.95/Video City c/o 510-428-0202) will all take you to where no one has gone before—space, that ever-popular final frontier.

Faster Pussycat

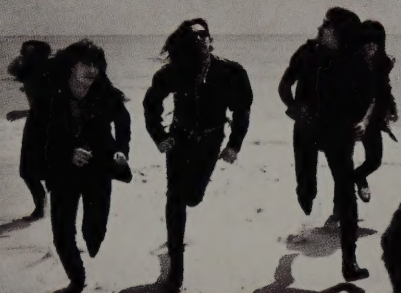
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